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Sawallisch Leads Tristan in Bayreuth Debut

Bayreuth, Germany. — Almost a century has passed since Richard Wagner—wholly serious—remarked that an audience should go wild over a good performance of his "Tristan und Isolde". The fermenting elements embedded in this passionate drama of love and death have always held its audience spellbound; and there is hardly any subsequent opera that could outrank "Tristan". Though its monumental breadth as a music-drama does not attract a modern audience in the same way that it did in 1859 or 1865, its compelling forces have lost nothing of their power.

It was "Tristan" that opened the festival at Bayreuth this year. It was conducted by Wolfgang Sawallisch, who appeared in the invisible pit for the first time. Head of the opera at Aachen, Germany, Mr. Sawallisch is still a conductor in the reserve classification, grazing happily in the fertile no-man's-land between the rising generation and stardom. Many of his talents are well known: his excellent ear, his immensely rationalized technique, his inflaming rhythmic impulse, his power to obtain sympathetic understanding from orchestra members and singers alike. Yet his weak spots are known too: his exaggerated tempos and tonal shadings, his cool mind, and his reserve where more emotional fire would be warranted.

Unity of Artistic Vision

Musically, this "Tristan" showed another Sawallisch. He left nothing to be desired in conception of form, clear interpretation of the simple polyphony, unity of artistic vision. Yet, compared to Furtwängler and De Sabata, he did not achieve an ideal performance. The prelude suffered from lack of precision, so that the chords sounded "dotted" instead of synchronized. It took some time before the orchestra—a body of well trained musicians producing lovely sound—established the necessary unity. Act I was characterized by sparingly used dynamics—and consideration for the voices could not have been the only excuse. In the other acts too, Mr. Sawallisch seemed to avoid highlighting points of ensemble strength; the whole evening, therefore, saw the work reduced to the dynamic field between pianissimo and mezzoforte nuances, without attaining the intimacy of chamber music.

Ideal, on the other hand, was the conductor's appreciative co-operation with the singers, except, perhaps, a little slip during Kurwenal's scene in Act III. The ensembles, the chorus, and, above all, the great duets were executed most subtly and in strict measure. All in all, this was a musically well-tempered "Tristan" without any surprising moments, with neither Germanic symphonic depths nor jubilant Italian brio.

More Temperate Staging

Such reserve was, perhaps, the "concept" of this production. At any rate, the staging seemed to supplement that impression. This time, Wolfgang Wagner, the younger of the composer's grandsons, had been entrusted with it. He is more temperate than his brother, less given to radical and revolutionary solutions, and more cautious in his fancy and in the great art of omitting certain details. For the first time his work could be compared directly with that of his brother, who had staged "Tristan" in the years from 1952 to 1955.

The first act tent was fabricated

from nylon, clean and apparently antiseptic; in its center a rectangular cut-out, behind which nylon again served as curtain. The predominant color of this scene was a soft pearl-gray. At the left there was a wooden lounge for Isolde. She and Brangäne wore unbelted cowls: Isolde a reddish-ochre one, Brangäne a gray one. These were clear visual effects repeating themselves later on in several variations: on the same lounge where Isolde rested aboard ship, the dying Tristan was seen during the last act; the wide circular segment of the wall that formed the background for the love duet, was used again in the final act towards the right edge of the stage; in the same manner that Isolde

Right: The Love Duet from "Tristan" in the new Bayreuth production, with Birgit Nilsson and Wolfgang Windgassen

an Isolde lovely to behold, but intelligently cool in action. She used her brilliant, smooth voice with regality, in the higher registers producing tones of matchless beauty and splendor. But she is not yet an Isolde of psychic depth.

Next to her we had a Brangäne of almost identical tonal range, more powerful in the high and middle register, and relatively weak in the mezzo range, the American Grace Hoffmann. She played the part with regard for the same strange coolness Wolfgang Wagner strove for.

Wolfgang Windgassen's Tristan has grown tremendously into a noble portrayal, and vocally he was in excellent form, a few minor lapses in in-

outstanding performances of drama, opera and ballet.

The most extraordinary spectacle offered by the Théâtre des Nations was the Japanese Noh Theatre from Tokyo. Apart from a brief visit to Venice three years ago, this is the only other visit ever made to the West by this company. Only men perform in Noh drama, and typical masks and wigs are worn for the roles of women, boys, lions and demons; but unlike the more recent Kabuki tradition, no facial make-up is used, and movements are extremely reserved and stylized. The Noh company brought their own beautifully constructed wooden stage, on which the musicians, chorus and prop men remain throughout the drama.

Slow Rhythm of Drama

The rhythm of the drama is extremely slow, the actors intoning their lines to the accompaniment of singing, drums and flute. Gradually, however, sound and movement increase in intensity for the climax, when the sun chorus is joined to the other musicians and the movements of the actors take on a more vigorous dance-like aspect.

Each legend-drama is separated by a comic farce without music and spoken in a more homely and familiar manner. Although this drama would seem to come to us from another world, the disciplined coordination, perfection and sincerity of everything the Noh company does impose its esthetics, which are strangely satisfying.

Of the four opera productions from Italy at the Théâtre des Nations, one was quite outstanding. This was the seldom performed "Il Turco in Italia" by Rossini in a delightful production by Enrico Frigerio conducted by Oliviero de Fabritiis. With Nicola Rossi-Lemeni giving a splendid performance as Selim the Turk, and the roles of the husband, the poet and the cavalier in the able hands of Melchiorre Luise, Mariano Stabile and Agostino Lazzari, plenty of fun and some magnificent ensemble singing were assured.

But the delicious sparkle of this production was due first and foremost to the presence of Eugenia Ratti in the role of Donna Fiorilla. The unusual gifts of this young soprano, who has charm, vitality and intelligence, would appear to be quite exceptional in everything she does, and she has a high light soprano voice of ravishing quality and flexibility.

Simionato as Cinderella

Giulietta Simionato is one of the rare mezzo-sopranos who can cope with the coloratura title role of Rossini's "Cenerentola", and her very capable performance was well supported by Nicola Monti, as the Prince; Sesto Bruscantini, as Dandini; and Vito de Taranto, as Don Magnifico. Here again we heard some fine ensemble singing under the direction of Mr. Fabritiis, but this production was marred by a certain heaviness in the action and some really ugly costumes and décors by Nicolas Benois.

"Lucia di Lammermoor", conducted by Giuseppe Antonicelli, was sung in such a heavy manner as to be more suitable to the style of Verdi and Puccini than to that of Donizetti.

The operatic events of the Théâtre des Nations ended with performances of "La Serva Padrona" by Pergolesi and "Il Filosofo di Campagna" by (Continued on page 5)



Foto Festspiele Bayreuth-Lauterwasse

Below: Wolfgang Wagner (left), who staged "Tristan", with Wolfgang Sawallisch, conductor



Foto Festspiele Bayreuth-Adolf Falk

climbed the wall to extinguish the light and to wave to her beloved (not with a kerchief but with her dress), so did Kurwenal climb the same wall to welcome Isolde's ship.

The direction of the singers' movements was confined to their positions onstage: simple geometric figures—a triangle, a diagonal across the stage, a circular segment—served as basic forms. The whole performance was quite statuesque, and, at the end of Act II, became almost oratorio-like. This interpretation may have had special esthetic value, especially when looking at the medieval pictures of the Tristan saga in the program booklets, yet it did not help to intensify the tension from the scenic point of view, while Wagner's music continued rising to its most exalted passions.

An ensemble of beautiful voices produced the vocally best-balanced "Tristan" I have heard, although the cast did not quite live up to the work's spiritual content. Birgit Nilsson, young dramatic soprano from Sweden, was

tonation notwithstanding. Clearly in conflict with the stage manager's intentions was Gustav Neidlinger's powerful Kurwenal, who displayed a magnificent baritone. Arnold van Mill brought to King Marke forceful, regal masculinity and an immaculate bass voice. His portrayal of the king not as a tired old man but as Tristan's maturely-thinking friend restored balance to the inner drama.

Fritz Uhl (Melot), Hermann Winkler (shepherd), Egmont Koch (steersman), and Walter Geisler (young seaman) rounded out the fine cast.

While the audience remained visibly cool after the first act, the second one was applauded strongly. After the third, enthusiasm knew no bounds. Although a new production without any special revelations, this was still a performance in the Bayreuth tradition. —H. H. Stuckenschmidt

Japanese Troupe In Paris Festival

Paris.—With the end of the fourth season of the Paris festival of international theatre, which was promoted this year by a state-subsidized undertaking entitled "Le Théâtre des Nations", unstinted praise is due to Monsieur A. M. Julien, its director and instigator. His courage, imagination and organizing genius have enabled an ambitious project to materialize and become established as a major artistic event of international importance. Over a period of nearly four months this spring, leading companies from many countries have followed each other in quick succession at the Théâtre Sarah Bernhardt in

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In this issue

Bayreuth: New "Tristan" is conducted by Wolfgang Sawallisch (page 3).

Paris: Japanese Noh troupe is outstanding in theatre festival (page 3).

Glyndebourne: Rossini's "L'Italiana in Algeri" added to repertoire (page 5).

London: Berlioz's "The Trojans" and Gardner's "The Moon and Sixpence" staged (page 6).

Vienna: Festival Weeks find State Opera at its best (page 7).

Cologne: Fortner's "Blood Wedding" has premiere at new opera house (page 8).

Milan: La Scala produces "Anna Bolena", "Iris", "Iphigenia in Tauris" and other novelties (page 9).

Ellenville: "Elektra" is high point of Empire State Festival (page 10).

Cincinnati: Summer Opera restores "Der Rosenkavalier" to repertoire (page 10).

Red Rocks: Amphitheatre proves ideal setting for "Die Walküre" (page 11).

Central City: "Rigoletto" and "Gypsy Baron" staged by Nagy (page 11).

Lenox: Bach and Mozart series gain favor at Berkshire Festival (page 12).

Philadelphia: Peters, Pearce, and Danish Ballet draw largest crowds to Dell (page 12).

Cleveland: "Tosca" staged against totalitarian background (page 13).

Carmel: Annual Bach Festival is 20 years old (page 14).

Los Angeles: Paray and Brailowsky initiate Hollywood Bowl series (page 17).

Santa Fe: New opera festival is launched (page 21).

Annual Orchestral Survey (page 15).

Richard Tucker enjoys role as musical ambassador to Far East (page 16).

Cleveland Orchestra tour of Europe adds to prestige of Midwest (page 26).

Reviews: Lewisohn Stadium (page 33); new recordings (page 22); new music (page 24).

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Ethics in the Orchestra World

(The following editorial was written by Helen M. Thompson, executive secretary-treasurer of the American Symphony Orchestra League, for the League's Newsletter, of which she is editor.)

There are many ways to engage conductors—by inspiration, hunch, careful study of applicants' talents in relation to needs of the orchestra, dictation from vested interests, auditions, etc. There are two ways to release a conductor—the way in which the ethics and protocol of the orchestra world are observed, and the callous way.

The League office along with the individuals involved suffers many agonies and heartaches each spring as the long distance calls roll in from conductors, managers, and members of executive board—calls full of tension, apprehension and recrimination. The subject—the conductor's contract!

A great deal of this heartache could be avoided if boards of directors were aware of more of the facts of life as it is lived in the music world, and if conductors would insist on proper termination clauses in their contracts when they accept a position.

Fact No. 1. Most orchestras negotiate conductors' contracts in January, February or March. Therefore, when a board releases a conductor in late April, May or June without earlier notice, that board is practically consigning the conductor to at least a year of unemployment and an attendant loss in professional status which is most difficult to regain.

Fact No. 2. It takes time to negotiate a conducting position. Conductors really need at least a season's advance notice in order to properly and discreetly negotiate a new position. The conductor usually has to put out "feelers" among his friends and acquaintances, may have to jockey around for guest engagements—all, while maintaining the front of an established future with his current orchestra and trying not to invade the territory of a fellow conductor.

Fact No. 3. Conductors will not "let down" during the remaining concerts included in a contract if they are given advance notice of the termination of a contract. On the contrary, when a conductor knows his contract is to be terminated—then, of all times, must he put forth his best work. If there is any letdown in performance standards at that crucial time, the conductor will suffer more than anyone else!

Most boards waiting until the end of the season to inform a conductor that he is not to

return the next season fear the conductor will sabotage the last few concerts if given earlier notice. In this, the boards are absolutely under misapprehensions.

Fact No. 4. The prestige of any orchestra is enhanced when the personnel policies reflect advance planning, poise, dignity and proper recognition of the ethics and protocol of the orchestra profession. Proper procedures in termination of employee's services are just as important to the orchestra's prestige as are proper procedures in engaging employees.

Fact No. 5. An employed conductor usually is more sought after than an unemployed conductor. The conductor who suddenly finds himself without an orchestra has a much more difficult time negotiating for a new position than when he is the recognized musical director of an orchestra. Therefore, forcing a conductor to seek a new position *after* his contract is terminated throws additional obstacles in his path.

Fact No. 6. It is to the orchestra's advantage for its resigning conductor to move out of town as quickly as possible and if at all possible, to be identified with another orchestra by the time the "resignation" announcement is made public. All conductors have their friends, followers and admirers. If the "resigning" conductor cannot find a new position, his continued presence in the orchestra's home city almost invariably serves as a focal point for cleavages in the orchestra family. Therefore, the best interests of the orchestra are served when everything possible is done to help the conductor obtain a new position.

Suggestions: Any board can handle this situation with poise through a very simple procedure. Conductors' contracts should carry a provision that the employment is continuing (barring complete failure of the conductor to carry out his responsibilities) unless either the orchestra or the conductor gives notice as of a certain date for the succeeding year. The earlier that date—the better for all concerned.

We recommend that, at the very latest, notice should be given in November for the succeeding season (i.e., November 1957 for the 1958-59 season). Notice of termination at that time gives both conductor and orchestra nearly a full season in which to negotiate; in which to protect the hard won professional standing of both conductor and orchestra; in which the orchestra may study new applicants, in which the conductor may make new contracts, may properly handle the sale of the home he may have purchased.

(Continued on page 32)

On the front cover

Robert McFerrin, 33-year-old baritone who made his Metropolitan debut on Jan. 27, 1955, as Amonasro in Verdi's "Aida", was born in Marianna, Ark., one of eight children of a Baptist minister. Encouraged and helped by a high school music teacher, he spent one year at Fisk University, then started vocal studies at Chicago Musical College.

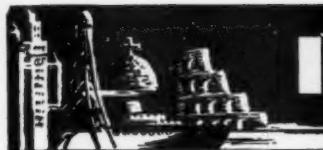
He went on to win many contests and scholarships, including one with Boris Goldovsky at the opera department of Tanglewood. He won the Metropolitan Opera Auditions of the Air by unanimous vote of the judges and became the first Negro singer to be given a scholarship at the Kathryn Turney Long Opera Courses.

Mr. McFerrin has also made solo appearances with the Chicago Symphony at the Ravinia Festival, with the Philadelphia Orchestra at the Ann Arbor May Festival, and with the Stadium Symphony at Lewisohn Stadium. He has appeared with the National Opera Company in Washington, D. C., and with the Teatro San Carlo in Naples.

As a member of the Metropolitan, Mr. McFerrin has appeared as Amonasro, Valentin in "Faust", and Rigoletto, and this past season he also gave his second Town Hall recital in New York. He can be heard as Rigoletto in the Metropolitan Opera Record Club recording of the Verdi opera and in a program of Negro Spirituals for Riverside Recordings. (Photograph by Carl Van Vechten, New York, N. Y.)



ROBERT
MCFERRIN



International Report

(Continued from page 3)

Galuppi and Goldoni, with the orchestra of the *Virtuosi di Roma* under the direction of Renato Fasano. What promised to be perhaps the cream of the Italian contributions was surprisingly disappointing. The virtuoso orchestra sounded wonderful, but orchestras cannot compensate for voices in Italian opera. Although the singers involved were all musical and intelligent, they had the minimum amount of voice requisite, with the possible exception of Renato Cappelli in the Galuppi work. Coming after "Il Turco in Italia", these performances seemed amateurish by comparison.

First French "Carmelites"

The first production in the original French of "Les Dialogues des Carmélites" by Francis Poulenc and Georges Bernanos had been awaited at the Paris Opéra with special interest. Great care was taken in preparing a production based on the authentic habits of the nuns and their convent at the Carmel de Compiègne, not far from Paris. Unfortunately, this desire to be authentic led to a very static production, and the austere and rather weighty décors caused interminable waits for the numerous scene changes. Until the final scene, which retained all its poignancy and was well worth waiting for, the inner conflict of the personality of Soeur Blanche (sung by Denise Duval) and the impending drama in the life of the convent never really came alive.

Many of us who had seen the superb premiere at La Scala, Milan, began to wonder if we had not been carried away by a theatrical tour de force into believing Poulenc's music to be greater than in fact it was. For indeed, everything at La Scala had contributed to make that production a remarkable achievement and a moving experience.

It appears that Poulenc approves of the Paris production, and it is reported that he will now compose interludes to fill in the pauses between the scenes.

Chinese Soprano in "Butterfly"

At the Opéra-Comique, the Chinese soprano Liu-Li Fei brought a sense of reality and pathos to the role of Madama Butterfly. Her movements, which she had learnt from a Japanese Kabuki master, were exquisite and utterly convincing, and though her voice is rather small, its Oriental quality suited this role, in contrast to the full Italian tones of Albert Lance, as Pinkerton, and her voice gained in resonance in the really high notes, where she seemed to be completely at ease. She was given extremely sensitive support by the conductor, Jean Fourquet, and in the first-act duet by Mr. Lance, who never covered her voice, which lesser tenors might have been tempted to do.

The Grand Ballet de Cuevas attracted a large audience for its opening performance at the Alhambra Theatre. Rosella Hightower is back again as leading ballerina; Serge Golovine still reigns supreme with the most agile and graceful elevation.

A newcomer, Paul Grinwis, was seen at the premiere with Miss Hightower in David Lichine's strange and interesting new creation, "Corrida".

to music by Domenico Scarlatti — a Grand Guignol type of ballet about a matador and his grief over the slaying of the girl he loves. There are many brilliant and original ideas in this ballet, but it is not entirely successful and now needs pruning.

"Pastorale", devised by Skibine, was a charming divertissement to Couperin's music which showed off Mr. Golovine to good advantage. "La Fiesta", to music by Morton Gould, was rather long and tedious and not worthy of Miss Hightower's gifts. Unfortunately, I missed Janine Charrat's new ballet "Diagramme", but I was told that it was outstanding and the best conceived of the new ballets.

The Soviet Berezka Ballet, which was first seen during the Théâtre des Nations season at the Sarah Bernhardt, went on to give a more extended run at the Palais de Chaillot. This remarkable company is composed entirely of women, and many of their dances are most attractive and beautifully executed. However, repetition of style is unavoidable, and would have been relieved by the contrast of the Russian men's more vigorous dances.

Two exceptionally fine cycles of "The Ring" were given at the Paris Opéra in German, conducted by Hans Knappertsbusch and featuring Astrid Varnay as Brünnhilde and Hans Beirer as Siegfried in largely German casts. It was generally agreed that these performances were among the best heard anywhere in recent years.

The London Festival Ballet was greatly admired during its recent visit to Paris. Apart from Anton Dolin's ever-vigilant direction of the company and training of the excellent corps de ballet, John Gilpin has developed from a very promising young dancer into a major artist, and Belinda Wright, graceful and featherweight ballerina, has acquired an assurance in her interpretations that she previously lacked. Her Giselle, one of the most beautiful and convincing to watch, had a tenderness and youthfulness coupled with exquisite dancing that are very rare. She danced Giselle in turn with John Gilpin and with Mr. Dolin, who still brings a unique quality to the role of Albrecht, giving one of his controlled and economical performances.

London Festival Ballet Novelties

The outstanding success of the London Festival Ballet's novelties was its brilliant production of Harold Landor's exhilarating "Etudes" (with music based on Czerny), which he originally produced for the Paris Opéra. Landor's Danish wife, Toni Landor, who has now joined the London company, danced superbly in this

striking ballet, which is far more exciting in this purer and more disciplined version, danced without décors and with clever lighting effects. The company also gave a sparkling performance of "Symphony for Fun" to Don Gillis' Symphony No. 5½, with choreography by Michael Charnley.

Among the most rewarding concerts heard recently in Paris, that of the Cleveland Orchestra under its conductor, George Szell, was a revelation of disciplined playing and beautiful interpretation. Better, perhaps, than anyone else, Mr. Szell managed to make Schumann's orchestration sound lucid and refreshing. The performance he conducted of the Second Symphony will long be remembered in Paris for its flowing architecture,

light precision of detail, and poetry of the slow movement. Robert Casadesus joined the orchestra for an inspired performance of Mozart's C minor Piano Concerto, in which he was accompanied to perfection, after which the Cleveland Orchestra ended their program with what can only be termed a magical performance of Stravinsky's "Firebird".

American Pianist in Debut

James Gregory, young American pianist of exceptional musicianship, made his Paris debut at the Salle Gaveau, following concerts given in Berlin, Vienna, Zurich and the Scandinavian countries during his first European tour. A first Paris recital is nearly always a discouraging affair and poorly attended. But the few people who came to hear Mr. Gregory play were rewarded for their curiosity, for they were assuredly in at the start of what promises to be an outstanding career. The recital included a profoundly poetic performance of Beethoven's Op. 110 and a Debussy group played with real imagination as well as technical mastery.

Parisians were fortunate to hear two exceptionally fine violin and piano sonatas, recitals, given by Yehudi and Hephzibah Menuhin at the Salle Pleyel, and by Arthur Grumiaux and Clara Haskil at the Théâtre des Champs-Elysées. Both recitals were packed to capacity, and the appreciative audiences claimed several encores in each instance.

—Christina Thoresby

Orchestra Planned For Puerto Rico

San Juan, P. R.—A bill appropriating \$50,000 a year to set up and support a Puerto Rico Symphony has been approved by the legislature of this country.

Fourth Rossini Opera Added To Glyndebourne Repertoire

Glyndebourne, England.—Before the war, Glyndebourne devoted itself primarily to the works of Mozart, though it had let in Verdi in the form of "Macbeth" and Donizetti in the form of "Don Pasquale". The Mozart cycle was completed with the post-war production of "Idomeneo", the last opera prepared by Fritz Busch. Busch's successor at Glyndebourne has been Vittorio Gui. Although an Italian Mozart specialist, Mr. Gui's great love is Rossini. It was Mr. Gui who started the Rossini revival in Italy in the 1920s at Turin, with performances of "La Cenerentola" and "L'Italiana in Algeri".

The first Rossini opera to be heard at Glyndebourne was "La Cenerentola" in 1952; this was followed by "The Barber of Seville" in 1954; "Le Comte Ory" in 1955 (though that work was given by the company at the previous year's Edinburgh Festival), and now this summer, "L'Italiana in Algeri", conducted of course by Mr. Gui, and produced not by Carl but by Peter Ebert.

"L'Italiana" is a difficult work to bring off. Not only is there the great problem of finding a satisfactory in-

terpreter for the role of Isabella, a coloratura contralto, whose personality must be gay, bubbling, and infectious; but also the humor of the second act needs the hand of a producer of genius, if it is to succeed. Regrettably Glyndebourne was not able to meet the challenge fully.

Oralia Dominguez, the Mexican singer who was cast for Isabella, certainly has the voice for the role, and she sang most of her part beautifully; but her personality is completely at variance with that of Isabella, while Peter Ebert's production lacked the light touch, and the amusing incidents just fell flat.

Marcello Cortis Outstanding

Paolo Montarsolo, a young bass and a product of the Scala school, had not yet the experience for the role of Mustaphà; he was often funny in a conventional way, and sang well, but was unable to make the audience feel sorry for the tricks that had been played on him. Juan Oncina, Spanish tenor who is a Glyndebourne favorite, was not in his best voice as Lindoro; and Antonietta Pastori was a thin-voiced Elvira. But Marcello



As part of the International Theatre Festival in Paris, a Noh drama is given. The picture shows the actors and musicians on a constructed wooden stage.

International Report

(Continued from page 5)

Cortis as Taddeo offered a stylish performance in the traditional buffo style, and Josephine Veasey was an attractive Zulma. The sets by Osbert Lancaster were unconventional and quietly amusing.

Last summer's production of "Die Zauberflöte" was repeated with a number of cast changes and with a general improvement musically that stemmed from the direction of Paul Sacher, who had restored many of the grace notes, long taboo at Glyndebourne. The lovely Spanish soprano, Pilar Lorengar, had found new depths in the role of Pamina and sang more beautifully than ever.

Székely in English Debut

Her Tamino, the American tenor David Lloyd, was a disappointment—he sang with style and taste, but the voice sounded strained. Mihaly Székely, making his English debut, was a magnificently impressive Sarastro; and Margareta Hallin, from Stockholm, an accurate Queen of the Night. Geraint Evans repeated his endearing study of Papagno (at some performances this role was sung by Heinz Blankenburg, of the San Francisco Opera).

Geraint Evans's great triumph came in the first Glyndebourne performance of "Falstaff", which had been heard at Edinburgh two years ago with Fernando Corena in the title role. This has been a great year for Covent Garden's young Welsh baritone—first his excellent Beckmesser, and now a Falstaff that places him in the international class. Lacking only a rich plummy voice, Mr. Evans was able by means of his wonderful handling of the Italian text, which tripped off his tongue as to the manner born, coupled with really first-rate singing and a natural flare for acting (though Mr. Ebert made him do far too much), to create the finest Falstaff since Mariano Stabile.

Almost equaling him was Oralia Dominguez, who came into her own with a rich and eminently funny performance as Mistress Quickly. The new Alice, Orietta Moscucci, was good, with moments when she reminded one of the pre-war Maria Caniglia. Antonietta Pastorini's Nanetta, apart from some ravishing top A's, was undistinguished, and Fernanda Cadoni was a fussy Meg. The Ford of Antonio Boyer was insignificant, and the Fenton was Mr. Oncina, who sang in altogether too knowing a manner. Under Mr. Gui the Royal Philharmonic played the music in exemplary style, and the ensemble work was on a very high plain.

Strauss and Mozart Combined

This year "Ariadne auf Naxos" was given with a new companion-piece, Mozart's "Der Schauspieldirektor", for which a new and shortened form of dialogue had been written by Hanns Hammelmann and Michael Rose. The vocal intricacies of Mme. Herz was dealt with by one of Covent Garden's best sopranos, Joan Sutherland, in a wholly admirable manner; those of Mlle. Silberklang by Nadia Labay, who stepped in at the last moment, when Rita Streich had to withdraw from both this work and "Ariadne", in which she was to have sung Zerbinetta, owing to an infection following vaccination. Alexander Young, as Vogelsang; Peter Lagger, as Herr Frank; and Gwyn Griffiths, as Herr

Buff, completed the cast. The performance was conducted by Bryan Balkwill, one of the talented members of the Glyndebourne musical staff, and produced by the equally gifted Anthony Besch.

"Ariadne" was conducted by John Pritchard, but with much greater depth and feeling than on previous occasions. Ariadne was again the beautiful Lucine Amara, whose voice sounded particularly lovely; David Lloyd was the new Bacchus, and as in the "Zauberflöte" the voice sounded constricted. The triumph of the evening went to the Swedish soprano Elisabeth Söderström, whose Composer, exquisite and passionate by

turn, made us all forget, at least momentarily, the wonderful Sena Jurinac, who is missing her first Glyndebourne season since 1950. Replacing Rita Streich as Zerbinetta was the South African soprano Mimi Coertse, who luckily was in England singing at Covent Garden. When she was not available, the role was sung by Sari Barabas or Edna Graham. Hugues Cuenod's elongated Dancing Master was a gem of a character study, as had been his Dr. Caius in "Falstaff".

Half of Glyndebourne's pleasure comes from the surroundings, and the abnormally hot June found the grounds looking beautiful, and many of the patrons enjoying *al fresco* picnics. July, however, brought back the normal dreary English weather! But whatever the kind of summer we have, Glyndebourne is unique—it could only happen in England.

—Harold Rosenthal



David Sim

A scene from "The Moon and Sixpence", John Gardner's opera given its premiere by the Sadler's Wells Opera. John Hargreaves and Chin Yu are pictured

Berlioz Opera

London.—During May and June, opera dominated the London musical scene, with the first professional stage performance in England of Berlioz's masterpiece, "The Trojans", at Covent Garden (June 6); the world premiere of John Gardner's "The Moon and Sixpence" at Sadler's Wells (May 24); a first-class Italian season at the Stoll Theatre; and the annual London visit by the Welsh National Opera Company.

With the Carl Rosa Company's production of "Benvenuto Cellini" (referred to in my June report), an authentic performance of "La Damnation de Faust" with Elisabeth Schwarzkopf, David Lloyd, and Michel Roux, under Massimo Freccia in June at the Festival Hall, and the Covent Garden "Trojans", this has been something of a Berlioz summer. Indeed, England can be proud of its Berlioz tradition, at least during the last 30 odd years, first under Hamilton Harty, and then Sir Thomas Beecham. Today, in Rafael Kubelik, Covent Garden's musical director, London has another conductor who loves this composer.

Barrage of Publicity

London had been well primed and prepared for the event; not only did the specialist music press publish many long and scholarly articles on Berlioz and "Les Troyens", but for weeks, that doyen of English critics, Ernest Newman, devoted column after column in his *Sunday Times* articles to the problems, musical, esthetic, and practical that faced the opera house in its production of this work.

Covent Garden had resolved to do Berlioz justice; and other than 20 minutes of cuts, the most important being the scene between Dido and Anna at the beginning of the last act, the work was given complete. This necessitated a 6 p.m. start, as with "Götterdämmerung", and two long and one short intervals. With the cuts, the playing time of the Berlioz opera was 185 minutes.

Musically, this is a great work, and neither a study of the vocal score, nor listening to the rather poor performance of "Les Troyens à Carthage", which is available on LP, even begin to give an idea of what an overwhelming experience a full-scale opera-house production of the piece is like. That it is an uneven score will not be denied. Nor has Berlioz the sheer musical invention that can keep the interest alive the whole time, as does Wagner in "Tristan" or "The Ring". While Wagner wrote his music dramas in a new idiom looking towards the future, Berlioz wrote his classical epic

on the Meyerbeerian model. But as I have suggested there is magic in the score, and the effect of hearing the music in the opera house was to make most people want to return again and again.

The musical performance was one of the best Covent Garden has given us, and Mr. Kubelik scored the first undisputed success of his directorship. Orchestral playing was on a very high level, and the choral singing outstanding. The first part of the evening, "The Siege of Troy", is dominated by the character of Cassandra, and in this role Amy Shuard, although not by nature either a "classical" singer or actress, impressed by her vehement singing and exciting acting. Jess Walters, as her lover Choroëbus, sang his portion of the formal love duet in rather thick and woolly tone.

Blanche Thebom as Dido

When the Trojans arrive in Carthage, the interest naturally shifts to Dido and Aeneas. As the Carthaginian Queen, Blanche Thebom was making her London operatic debut (she had sung Dorabella at Glyndebourne several years ago). She revealed herself a highly accomplished artist, thoroughly professional, with a regal stage presence and a voice that was not quite so lush and large as had been expected.

At the first performance her interpretation seemed too carefully contrived to arouse sympathy for Dido's plight; by the time she had sung the role some half dozen times, however, there was a marked change, and her final performance was moving as well as beautifully sung. The young Canadian tenor, Jon Vickers, who has recently joined the company, was a rugged Aeneas. Handsome and virile in appearance, and possessing a true heroic tenor voice, this singer is a veritable gold mine for Covent Garden; in a few years he should be an outstanding Siegmund and Lohengrin.

Two other tenors, Richard Verreau as Iopas, and Dermot Troy as the Sailor Hylas, both sang their formal arias with great beauty. While among the small roles, special mention must be made of the Anna of Lauris Elms, a young Australian contralto who possessed a rich, deep voice; Joan Carlyle, a light soprano, whose Ascanius was very fine; and the bass David Kelly, who made a great deal of the role of Narbal.

The production had been entrusted to Sir John Gielgud; he proved that it is possible for a man of the theatre to come into the opera house and not play havoc with music and convention. Indeed several voices were

raised that his production was almost too formal and old-fashioned! The sets and costumes by the Spanish artist Mariano Andreu were a mixture of the conventional and the impulsive—the Temple of Vesta in the last scene of Part I being particularly striking.

The reaction of the audiences and critics have been highly favorable (though Mr. Newman was disappointed), and the eight performances have played to capacity houses. This, together with the excellent "Ring" cycle conducted by Rudolf Kempe (which is being repeated this September), has done much to restore Covent Garden's prestige as one of the leading opera houses of Europe.

Other events at Covent Garden have naturally been put somewhat into the shade by this production. And indeed the rather dreary "Il Trovatore" performances, for which high prices were charged for the privilege of hearing Zinka Milanov, Fedora Barbieri, Kurt Baum, and Jess Walters were best forgotten. Three "Tosca" performances, however, with Miss Milanov, Franco Corelli, and Giacomo Guelfi were of a high standard; and the two Italian newcomers revealed themselves as considerable artists.

"The Moon and Sixpence"

The Covent Garden "Tosca" was conducted by young Alexander Gibson, whose appointment as musical director at Sadler's Wells has recently been announced. Mr. Gibson was in charge of the world premiere of "The Moon and Sixpence" at that theatre. This opera, based on the famous novel by Somerset Maugham, which had been adapted for the operatic stage in the first-class libretto by Patrick Terry (the general manager of the Covent Garden Company), was John Gardner's first venture into the operatic field. Gardner was for some years on the musical staff of Covent Garden, and came to the fore a year or two back when his Symphony was performed with success at the Cheltenham Festival, and subsequently in London by the Hallé Orchestra under Sir John Barbirolli. Gardner is a gifted musician with a real dramatic flair and eclectic style. The vocal writing is very much on one plane, with the coloring and variety being supplied by the orchestra. The great weakness of the opera is that one never really believes in or has sympathy for its central character, Strickland. This was not the fault of John Hargreaves, who gave a fine performance of this difficult role, nor would I suggest even the

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composer, but to the very nature of the subject itself which would have set an almost impossible task even to a Verdi or a Wagner.

The production of this opera was by another man of the theatre, the young Peter Hall, who succeeded in making every one of his singers act convincingly, and who, aided by the excellent sets of Leslie Hurry, gave us the most completely integrated operatic production that the Wells has offered since "Peter Grimes" in 1945. More is the pity that London's second opera house is now faced with a financial crisis, which may result in no new productions of any kind during the coming season.

Italian Season at Stoll

The four-week season of Italian Opera at the Stoll Theatre, which was presented from mid-May until early June by the impresario Sandor Gorlinsky, was far, far better than any of the similar commercial ventures of this kind over the last few years. In the first place the orchestral playing was of a high standard, for the Royal Philharmonic and the London Symphony alternated in the pit, under the veteran Vincenzo Bellizza, affectionately remembered from his days at pre-war Covent Garden, and the younger Manno Wolf-Ferrari.

The season opened with "Lucia di Lammermoor", not heard in London since Toti dal Monte sang Lucia at Covent Garden in 1925; and it was enthusiastically welcomed. Virginia Zeani was the attractive Lucia; Giacinto Prandelli, a restrained and artistic Edgardo; and Enzo Sordello, a sonorous and dramatic Enrico. The great discovery of the season was Renata Scotti, an attractive young soprano still in her early 20s, who has one of the loveliest voices and endearing personalities encountered for ages. As Mimi, Adina, Violetta, and Donna Elvira (in a "Don Giovanni"), in which Rossi-Lemeni stormed his way through the title role like Douglas Fairbanks) she won all hearts.

Another revelation was the mezzo-soprano, Lucia Danieli, whose Amneris was the finest heard since Ebe Stignani. Simona dell'Argine was the Aida, and Roberto Turrini, the Radames. Alfredo Kraus, a Spanish tenor, was an elegant Alfredo in the "La Traviata" revival; and Ondina Ota, one of the best of Musettas and Zerlinas.

Another opera unfamiliar to Londoners was Boito's "Mefistofele", which opened the Welsh National Opera Company's season. The opera had not been heard here since Chaliapin's appearances in the 1920s. The great choruses were excitingly sung by the Welsh Chorus, and the Bournemouth Symphony under Warwick Braithwaite gave a fine rendering of the score. Verdi's "I Lombardi" and "Nabucco" were the other offerings of this short season.

Cleveland Orchestra Praised

By far the greatest impression of recent weeks was that created by the Cleveland Orchestra at its only London concert at the Royal Festival Hall. Under the direction of its regular conductor, George Szell, the orchestra gave a magnificent performance of Brahms's First Symphony. The enthusiasm after the finale was such that the orchestra had to oblige with an encore—Berlioz's "Rakoczi March". Samuel Barber's "Music for a Scene from Shelley", one of the composer's early works, was hardly interesting enough to warrant its inclusion in the program. One would rather have heard a more substantial contemporary American piece. Leon Fleisher was a brilliant, if rather

ebullient, soloist in Beethoven's "Emperor" Concerto.

Two other American guests were the conductors Jascha Horenstein and Leopold Stokowski, both conducting the London Symphony. Mr. Horenstein's program also included Brahms's First Symphony, as well as the Shostakovich First Symphony. This conductor has made a deep impression in England, and will return for more concerts next season.

Mr. Stokowski wrought his usual miracle with the orchestra. He rearranged the seating, with all the strings on his left and in front of him, and all the wind instruments in a solid block. In both the "Firebird" Suite and the three Debussy Nocturnes for orchestra, he achieved wonderful playing.

Other visiting conductors were Rudolf Kempe and Argeo Quadri. Mr. Kempe directed the Philharmonia in a concert which introduced to London the young Norwegian soprano, Aase

Nordmo-Loevberg. She revealed a beautifully radiant young voice in her singing of Beethoven's "Abscheulicher", and Wagner's "Liebestod".

Argeo Quadri conducted a performance of the Verdi "Requiem" in memory of Guido Cantelli. The soloists were Amy Shuard, Fedora Barbieri, Giacinto Prandelli, and Carlo Carva. Mr. Quadri also conducted a concert of operatic arias and overtures, in which Tito Gobbi delighted a large contingent of his admirers.

London has been celebrating the centenary of Edward Elgar. The series of concerts arranged by the BBC Symphony, the London Symphony, and other groups, failed to attract large audiences. Among the works performed were Elgar's "Dream of Gerontius" (still popular, however), conducted by Charles Groves, "The Kingdom", conducted by Sir Adrian Boult, and "The Apostles", conducted by Sir Malcolm Sargent.

—Harold Rosenthal

State Opera at its Finest In Vienna Festival Weeks

Vienna.—For eight years the Vienna Konzerthaus-Gesellschaft has been offering an annual music festival to familiarize us with the musical output of our times. Perhaps the basic idea of this festival is to end the fruitful isolation of Vienna's musical life that started in 1938 and to make known the various artistic movements and schools that had remained unnoticed in this musical city. The Konzerthaus-Gesellschaft planned and arranged these festival weeks and, not for the first time, did pioneer work for modern music.

The program, in a wide array of remarkable offerings, coincided with the traditional Wiener Festwochen (Vienna Festival Weeks), which attract every June large audiences. The city administration, fully aware of the interest foreign visitors display in this series, again did its best to prepare colorful spectacles. The imposing gothic structure of Vienna's City Hall was steeped in the white light of giant reflector lamps night after night, and the streets of the Inner City looked festive and gay with the many flags and banners fluttering in the breeze.

The musical fare, offered from June 2 until June 23, was brilliant enough even to attract the interest of people not necessarily curious about modern works. Not less than seven major orchestras played (the Vienna

Philharmonic, the Cleveland Orchestra, and the Orchestre de la Suisse Romande among them) under the baton of 14 conductors, including Ernest Ansermet, Massimo Freccia, Paul Hindemith, Josef Krips, Lorin Maazel and Leopold Stokowski. There were nine soloists (such as Claudio Arrau, Robert Casadesus, Glenn Gould, Yehudi Menuhin, Nathan Milstein, and Lucretia West); add to these 48 other vocal soloists, and you still have not suggested every event that made this festival such a success.

The State Opera staged its finest performances, including a newly mounted "La Traviata" (with a cast from La Scala, Milan) and a new production of "Carmen" (with Jean Madeira, Hilde Gueden, Giuseppe Di Stefano and George London) conducted by Herbert von Karajan. Josef Krips led a sparkling performance of Mozart's "Abduction from the Seraglio"; but perhaps the most impressive and most rewarding new production was a masterful rendition of Alban Berg's "Wozzeck" under the baton of Karl Boehm.

Lorin Maazel led the Vienna Symphony opening concert, with Mahler's First Symphony and Stravinsky's "Sacre du Printemps". Arnold Schönberg was represented with the Three Pieces for Piano, Op. 11, played by Claudio Arrau, and "Pierrot Lunaire".

Dido (Blanche Thebom, center) bids Aeneas (Jon Vickers, upper left) farewell in the final moment of Act III of Berlioz's "The Trojans" at Covent Garden

performed by a chamber orchestra and Peter Stadlen.

Glenn Gould enriched the program of his recital with the Sonata for Piano by Alban Berg and with the Variations by Anton von Webern. Mr. Ansermet conducted Ravel's "La Valse" and Debussy's "Iberia"; George Szell and his splendid Cleveland musicians offered Debussy's "La Mer". The Three Nocturnes by the same composer were conducted by Leopold Stokowski, and Massimo Freccia included Ravel's "Daphnis and Chloe" Suite in his orchestral program. Robert Casadesus obtained brilliant success with some of Ravel's piano works.

Stravinsky Birthday Tokens

Since he was going to celebrate his 75th birthday this summer, Igor Stravinsky was sought out for special honors. Mr. Ansermet chose "Petrouchka", and Mr. Stokowski gave a fine reading of the "Fire Bird" Suite. Bela Bartok's Music for Strings, Percussion and Celesta was another splendid offering by Mr. Ansermet and his Swiss musicians. The Suite for Piano, Op. 14, was played by Claudio Arrau, and the Eight Hungarian Folk Songs were featured in a chamber-music concert led by Erik Werba.

Such historic modern music was further enhanced with works by William Walton, whose Symphony and satirical "Façade" were offered. Only a handful of works of modern American composers found their way into the festival: Wallington Riegger's Music for Orchestra and Samuel Barber's "Music for a Scene from Shelley" were introduced by George Szell; Lucretia West was rightfully acclaimed for her warm singing of several traditional Spirituals.

Rather second-rate importance was accorded to works by young German composers. Mr. Stokowski introduced the Fourth Piano Concerto by Kurt Leimer, wherein the composer himself excelled as a pianist of dynamic forcefulness. Next to a thoughtful piece for baritone solo and orchestra by Nicolas Nabokov, Mr. Freccia offered the Neapolitan Songs by Hans Werner Henze, whose fine and spirited 12-tone texture seemed to be no less an asset than the vocal shading by Hermann Prey, one of our most gifted singers. The festival offered also works by Wolfgang Fortner and Karl Amadeus Hartmann. The Viennese composer Paul Angerer was represented with his "Musica Fiera", an energetically constructed work that, under Mr. Krips's understanding hands, was given a distinct and clear reading.

Modern German Operas

Of modern German operas the program offered "Antigone" by Carl Orff (the main parts splendidly sung by Christel Goltz and Hermann Uhde) and excerpts from Kurt Weill's "Die Bürgschaft" and from "Danton's Death" by Gottfried von Einem.

The most fascinating modern works were "Requiem Chorale" by Johann Nepomuk David (an Austrian composer now residing in Stuttgart), a work that successfully combines polyphonic elements of the Gregorian style with modern technique (a method he mastered in his symphonies and choral works, and in his majestic compositions for organ), and the oratorio with the strange title "Waguda Untergang durch Eitelkeit" ("Waguda's Death from Vanity") by the Russian-born Swiss composer Vladimir Vogel, set for mixed choir, five saxophones and clarinets. "Streitlied zwischen Leben und Tod"



Houston Rogers

International Report

(Continued from page 7)

("Life and Death Quarreling") by Rolf Liebermann proved to be a gripping little choral composition.

A strong impression was made by the new cantata for tenor, contralto, mixed choir, orchestra and woodwinds, "Ite Angeli Veloces" by Paul Hindemith (conducted by the composer), whose text was written by Paul Claudel. The first part of this work, "David's Triumphal Song", is based upon the 17th Psalm, the final one upon the 18th chapter of the book of Isaiah. At the end of the first and third movements, the audience is allowed to join in the singing.

This modern music festival was concluded with a recital by Nathan Milstein, who played Partitas and Sonatas by Bach, and with a concert by Yehudi Menuhin, who offered works by Bach and Mozart — violin works of the great classical masters who up to this day have remained the model for all great modern music and whose spirit also shone forth in Max Reger's Psalm No. 100, majestically conducted by Hindemith.

—Max Graf

Vienna Opera Plans Mozart Week

Vienna.—The Vienna State Opera has made plans for a Mozart Festival Week from Jan. 24 to Jan. 30, 1958. Conductors will be Josef Krips, Rudolf Kempe, and Herbert von Karajan.

Hindemith's opera "Mathis der Maler" will be given a first performance at the Vienna State Opera in April 1958 under Karl Böhm. The production will be by Adolf Rott. Stage designs will be by Robert Kautsky. In the leading parts will appear Paul Schöffler, as Mathis; Lisa Della Casa, as Ursula; Wilma Lipp, as Regina; Waldemar Kmentt, as Schwalb; Julius Patzak, as Capito; and Wolfgang Windgassen or Karl Liebl, as Albrecht von Brandenburg.

In the middle of May 1958, the company expects to stage two guest performances of the opera at La Scala of Milan. Also in May 1958, Mr. Böhm will conduct in Vienna Richard Strauss's "Capriccio". The production will be by Rudolf Hartmann, and the cast is to include Mr. Schöffler, as Laroche; Miss Della Casa, as the Countess; Alfred Poell, as the Count; Anton Dermota, as Flamand; Eberhard Wächter, as Olivier; and Karl Terkal and Wilma Lipp, as the Two Singers.

Refugee Orchestra Performs in Vienna

Vienna.—The Philharmonia Hungarica, Hungary's refugee orchestra formed on neutral Austrian soil after the Hungarian revolution last autumn, appeared for the second time in Vienna on June 21. The exiled musicians have been playing together for the last several months in the town of Baden, near Vienna.

Yehudi Menuhin, in Vienna to play a series of sonata concerts with his sister, Hephzibah, was the soloist with the orchestra in Bartók's Violin Concerto. The other major work on the program was Kodály's "Psalmus Hungaricus". Zoltan Rozsnyai, young Hungarian conductor, led the orchestra in authoritative performances of both works. A grant from the Rockefeller Foundation helped to get the orchestra started.

Vienna Philharmonic Lists 1957-58 Series

Vienna.—For its forthcoming season, the Vienna Philharmonic will give ten concerts, including the eight traditional subscription concerts. The subscription concerts will be under the direction of Leopold Stokowski, Hans Knappertsbusch, Dimitri Mitropoulos, André Cluytens, Carl Schuricht, and Rafael Kubelik. The Nicolai Concert will be conducted by Herbert von Karajan, and will present, as is traditional with this concert, Beethoven's Ninth Symphony. The Wilhelm Furtwängler Memorial Concert will be under the direction of Karl Böhm.

Japan Announces Osaka Festival

Osaka, Japan.—An art festival will take place at Osaka next year from April 10 to May 10, 1958, when nations of the East and the West present

their combined talents in a cultural celebration. The Osaka Festival Society is presently in negotiation with several nations, including Great Britain, the United States, France, Germany, Austria, India, and Thailand, to bring their artists to this country for the first annual Osaka International Festival of Music, Art, and Drama. Japanese cultural activities to be represented at the festival will include Kabuki and Noh dramas, Bunraku, the Takarazuka Girls' Opera Troupe, and Sumo.

The Congress for Cultural Freedom, which sponsored a festival of 20th-century music in Paris in 1952 and a ten-day conference of contemporary music in Rome in 1954, held a planning conference for an East-West Music Festival in Tokyo in the spring of 1959. The festival committee plans to invite composers, musicologists, soloists and performing organizations from all over the world. Programs are to include Spanish guitar music, Balinese gamelans, Siamese dancers, Japanese Noh and Kabuki Theatre, Chinese opera, Indian music, Middle Eastern dancing and music, Western symphonic music, chamber music, opera, ballet, and American jazz.

—Eloise Cunningham

Fortner's Blood Wedding Premiered at Cologne Opera

Cologne, Germany.—Several years ago, the Berlin Schlosspark Theatre performed the drama "Bluthochzeit" ("Blood Wedding"), a tragedy of love by the Spanish poet Federico García Lorca. The stage music was written by Wolfgang Fortner, and by far surpassed the average level of music illustrating such dramas. In 1933, the Opera House at Essen performed a musical fragment, "The Forest", taken from a composition still in the making and dealing with the same subject matter. It confirmed a fact that came to the fore in the Oscar Wilde ballet "The White Rose", namely that Fortner was a rare talent, who in the most subtle, the most unconventional manner, opened up music to a dramatic play, doing so as a kind of transition. New musical forms budded, blossomed, and bore strange fruit; listening attentively to their growth, suddenly one found oneself carried away by the action, which the melodies discreetly counterpointed, never underscored.

A Lyric Tragedy

Now the opera "Blood Wedding" has been finished, an opera in seven scenes and two acts; to be more precise still: a lyric tragedy to which has been added music as an integral part. Every bit of this opera is unusual; there is absolutely no comparing or measuring with precedents.

The plot has been created out of the life of peasants in Andalusia. The main part is given to the old mother, who senses the impending tragedy when she sees her son marrying a girl who had been engaged to a man belonging to the family of deadly enemies. The prospective bride is chaste, proud and faithful, but her thoughts still turn to her first lover, who is a married man by now. Nor can he forget her. At her wedding, he kidnaps the bride, the deserted groom runs after them, overtakes them in a ghostly moonlit wood, and there both rivals are killed in a murderous duel. The bride, innocent and yet guilty, returns to the mother of



Foto Doenitz
A scene from Fortner's "Blood Wedding"

her groom, seeking vengeance. The two women who had hated each other before are reconciled in their desperate, comfortless plight, while lamenting women from the neighboring houses gather around.

A tremendous plot, timeless like a mythos, pure like a prayer, full of dramatic life as were the ancient tragedies. Lorca lends it his strange poetical, associative language, which reflects the strange rhythm of old ballads and folksongs from faraway lands.

What part does music play in such a strange drama? Fortner has pondered this problem deeply. And his answer is not only that of a composer but also of a dramatic author of highest artistic feeling. Many a passage in Lorca's text seems to refuse to be put into music and asks for the spoken word instead. Everything furthering the action asks for spoken dialogue. But unobtrusively, spoken language turns into song which, in turn, reverts soon to the spoken word.

The crude technique of *Singspiel* could not be used here, the transitions being too subtle. Thus the composer uses and enlarges the fluctuating form of spoken and sung words just as did

Alban Berg in "Wozzeck". Spoken dialogue alternates with arias, duos and ensembles. Words sung and words spoken flow into one harmonious unity. And this is done with such psychological refinement and insight that the listener is never quite sure when the spoken word insensibly blossoms into singing. It is an esthetic transition that opens up unheard-of possibilities.

But then solid forms emerge: a lullaby of simple and pure beauty built up on a small range of tones and enriched by lovely variations. There is a *canto jondo* in the final scene of the first act, the Spanish motifs of an old folksong interweaving with the sounds of guitar and castanets. Yet there are also thrilling, highly dramatic moments, for example, the arguments arising from the passionate scenes between mother, son and bride, and the couple belonging to the enemy clan. And last, but not least, the decisive scene in the forest: This scene forms the climax, and is based solely on a canon of 12-tone music, a tenor aria sung by the Moon, and the humming of the old beggar-woman behind whom the grim Reaper is hiding. Everything following this scene is weaker, poorer in tension, despite a few dramatically charged moments.

New Opera House

The opera's premiere in the new Cologne Opera House lent it a perfect background in both stage décor and musical representation. The large theatre, in its form resembling the London Festival Hall and the Hamburg State Opera, offered excellent acoustics. The sounds, whether sung or spoken, filled the spacious house. The Gürzenich Orchestra was under the baton of Günter Wand, who gave all cues with clear and detailed gestures.

Erich Borman, the stage director, did not allow any false notes to creep in. The main décor was a fluted wall, serving in one scene as the wall of an old peasant house, in another as the forest. Walter Gondolf created the scenery, and Ottowerner Meyer the costumes of simple colors, using mostly the effects obtained by black-and-white contrast.

Singers and actors did their best in a vocal style that adapted itself unobtrusively to the realistic melodies. These melodies, fluctuating between 12-tone music and folkloristic simplicity found excellent interpreters in the voices of the bride (Anny Schlemmin), the mother (Natalie Hirsch-Gröndahl), the beggar-woman (Helga Jaekel), the Moon (Gerhard Nathge), and the rival, Leonardo (Ernst Gratwohl). Thanks to the stage director, all the singers seemed like great actors.

The applause granted the work was warm, as was the praise accorded the composer, who attended the premiere. Yet one wished for a sold-out performance and louder acclaim for this unusual opera.—H. H. Stuckenschmidt

Santa Cecilia Series Has 14 Conductors

Rome.—Conductors scheduled for the summer concert series of the National Academy of Santa Cecilia, June 25-Aug. 6, are Fernando Previtali, permanent conductor, Vincenzo Bellezza, Massimo Freccia, Fulvio Vernizzi, Antonio Pedrotti, Meredith Davies, Igor Gajadrov, Frieder Weissmann, Stanislaw Skrowaczewski, Dean Dixon, Costantino Silvestri, Pietro Argento, Carlo Franci, and Herbert Albert.

Anna Bolena, Iris Among La Scala Novelties

Milan.—The recent season at La Scala closed in early July with a series of orchestral concerts, among which were an exciting performance of the Mahler Sixth Symphony, conducted by Dimitri Mitropoulos, and a spirited and lively performance of the Prokofieff First Piano Concerto, played by Vera Franceschi. The operatic events included many revivals of extreme interest.

From a vocal and musical standpoint perhaps the most remarkable production was that of Donizetti's "Anna Bolena", composed for the great prima donna Giuditta Pasta and revived for another prima donna, Maria Meneghini Callas, who overcame the technical difficulties of this score with breathtaking facility. Another outstanding performance was that of Giulietta Simionato, in the part of Jane Seymour, which she sang with passion and rare technical ability, maintaining throughout a complete control of movement and dignity of gesture.

Varied Performances

Nicola Rossi-Lemeni was disappointing as Henry VIII, a part that should have been ideally suited to his voice and personality. Gianni Raimondi surmounted the extremely difficult high tessitura that the composer allotted to the part of Lord Percy. He is not an inspired performer, but he proved himself to be an intelligent singer who knows what he is doing vocally. The faulty intonation of Gabriella Carturan in the second but nevertheless important mezzo-soprano role of the page Smenton, prevented her from doing justice to the part. Plinio Clabassi showed his really beautiful voice at its best in the role of Lord Rochfort, brother of Anna. His lack of acting experience, however, gave a misplaced Cromwellian austerity to his interpretation.

The imposing sets designed by Nicola Benois were particularly impressive for their majestic appearance and historical accuracy. Gianandrea Gavazzeni conducted with warmth and sincerity, but the staging of Luchino Visconti was static and unimaginative. As usual, it seemed to be concentrated entirely on Miss Callas, leaving the other members of the cast and chorus to do more or less what they best thought fit.

The revival of Mascagni's lesser known "Iris" turned out to be an enormous success with the public. They gave over ten minutes of applause to the "Hymn to the Sun" Overture, in which the orchestra, outstandingly conducted by Gianandrea Gavazzeni, played with more joy and vigor than I have heard for many a season.

Petrella and Di Stefano

Clara Petrella was a most charming, if slightly mature, Iris, and Giuseppe Di Stefano poured out his beautiful voice almost too generously in the very strenuous part of Osaka. Antonio Cassinelli and Renato Cappelli, as Il Cieco and Kyoto, also gave their best. Top praise should go to Margherita Wallmann, who as usual staged the production with ingenuity and superb taste. The sets and costumes of Veniero Colosanti and John Moore were those seen in Rome on the opening night of last season.

Mario Del Monaco returned to La Scala, after a long absence, in his famous role of Dick Johnson in "La Fanciulla del West". Mr. Del Monaco was in splendid form and particularly

impressed his public by his capacity now to sing also a good mezza voce. Giliola Frazzoni, as in the previous production of this opera, was a sincere and lovely Minnie.

Tito Gobbi, indisposed after his first performance, was replaced by Andrea Mongelli as Jack Rance. Mr. Mongelli gained a personal triumph with his realistic and villainous interpretation of the role and the lusty use of his voice. Antonino Votto came out of his usual state of placidity and gave a most thrilling reading of the score. The production was excellently staged by Mario Frigerio, and the sets were designed by Nicola Benois.

Rudolf Hartmann and Hans Knappertsbusch came to Milan to stage and conduct this year's German offering—"Tristan und Isolde". Mr. Hartmann



A scene from the La Scala production of "Iris" with Clara Petrella and Giuseppe Di Stefano



Act II of "Anna Bolena" at La Scala. From the left, Gianni Raimondi, Nicola Rossi-Lemeni, and Maria Callas

fully justified his high reputation as a director and gave us a memorable production. Mr. Knappertsbusch conducted with his customary strict observance of the composer's wishes and intentions. It was felt, however, that his desire to give the work without any cuts was tiring not only for the singers but also for the audience. The visiting cast included Astrid Varnay, Ira Malaniuk, Hans Beirer, Paul Schoeffler, and Josef Greindl. All were highly lauded by public and press.

Oistrakh Receives Ovation in Turkey

Ankara, Turkey.—Visiting artists enhanced the musical scene here during the last weeks of the season. Heading the list was David Oistrakh, Soviet violinist, in his first appearance in this city's concert halls since 1935. As usual, there were long queues at the box office, tickets on the black market, noisy ovations during the concerts, and the most flattering reviews in the press. Accompanied by Vladimir Yampolsky, Mr. Oistrakh's Ankara recitals gave ample proof to the Turkish audiences that he is one of the world's finest violinists. He also gave a recital in Istanbul, and appeared as soloist with the Istanbul City Orchestra.

Two young pianists with outstanding technical prowess and maturing musicianship gave very successful recitals. They were Alexander Jenner, of Austria, who excelled in the music of Chopin and Liszt, and Sergio Perticari, of Italy, who played a program including two Turkish premieres: Prokofieff's Seventh Sonata, and Dallapiccola's Sonatina Canonica on Themes of Paganini. Of lesser im-

portance were the appearances of an American pianist, Daniel Ericourt. Although a highly skilled performer, his interpretations left many things to be desired.

A member of the Belgrade Opera, Stanoje Jankovic, sang the title part in the Ankara State Opera's new production of "Rigoletto". His vocal power was admirable, especially in view of his 52 years of age. His acting, however, was routine. Another visiting baritone, this time a Turk, appeared in the same role. He is Orhan Güneş, a former member of the Ankara Opera, but now mostly active in Italy. His performance was superb, from both vocal and dramatic standpoints.

Besides Nevit Kodalli's "Van Gogh", the only new addition to the State Opera's repertoire was Bellini's "La Sonnambula". It was staged by Vedat Gürten, who had obviously preferred not to stretch his imagination to make this dramatically idle work look like more than a concert in costumes. It was beautifully sung, nevertheless, especially by Suna Korad in the leading female part.

Two acts of legislation passed by the Grand National Assembly have important bearing on the nation's artistic life. According to the first, state

Jacqueline Brumaire and Richard Martell as the young lovers sounded too thin in such a large house as the Scala, but Nicola Rossi-Lemeni gave a really splendid and complete portrayal of the father.

Why the Scala decided to put on a completely new production of Gluck's "Iphigenia in Tauris" right at the end of the season when "Anna Bolena" and "Iris" could have played to at least another ten packed houses, one will never know. "Iphigenia" was given four mediocre performances to less-than-capacity audiences, most of whom were attracted not by the opera but by the appearance of Maria Callas as the protagonist. Miss Callas was a stately and dignified Iphigenia, but she was not helped by the conductor, Nino Sanzogno, who gave an extremely dull reading of the score. The other principal artists — Francesco Calabrese, as Pilade; Dino Dondi, as Oreste; and Anselmo Colzani, as Toante — could have been singing Puccini, Giordano, or even Verdi, but certainly not Gluck.

Piccola Scala Productions

Two particularly enjoyable offerings at the Piccola Scala were "Il Campanello" by Donizetti and "Una Domanda di Matrimonio" by Luciano Chailly. The Donizetti work was staged by Margherita Wallmann, who showed herself to be a master of comedy as well as tragedy. The colorful sets and costumes were designed by the celebrated painter Gregorio Sciltian. Rolando Panerai was a remarkable Enrico, strongly supported by Fernando Corena, Giuliana Tavolaccini, and Fiorenzo Cossotto.

The revolutionary young Italian composer Luciano Chailly, who regularly has been attacked for his musical extravagance, wrote "Una Domanda di Matrimonio", based on the story by Chechoff, for the Piccola Scala, and in my opinion this is one of the most amusing and skillfully written contemporary operas that I have seen produced in Italy. Its success was due also to the staging by Tatiana Pavlova, who brought out every conceivable comic possibility in the story. Excellent acting was contributed by the strong cast which included Luigi Alva, Eugenia Ratti, and Renato Cappelli. Both works were conducted by Nino Sanzogno.

—Peter Dragadze

funds are provided for extraordinarily talented children to study abroad. To implement the law, a commission of experts selected three prodigies, two of whom are to study music in Paris. The other legislation is a law reorganizing the Presidential Orchestra, and changing the word "Philharmonic" in its name to "Symphony". Much more important than the modified appellation is the improved status of the orchestra members. Their salaries in most cases are tripled, and their promotion based not on years of service but on merit. Following lengthy negotiations, a contract was recently concluded between the American conductor Robert Lawrence and the Turkish Ministry of National Education. Mr. Lawrence is to assume his conductorial duties this fall.

—Ilhan K. Mimaroglu

Petrucelli as Aida In Italian Debut

Fabriano, Italy.—Irene Petrucelli, New York soprano, scored a successful debut on June 30 when she sang the title role of Verdi's "Aida" here. Following this appearance Miss Petrucelli is scheduled for a tour of two months in Chile.



National Report

Strauss's Elektra High Point Of Empire State Festival

ELLENVILLE, N. Y.—As an artistic success, the Empire State Music Festival may well outrank any other summer activity in music. Having survived financial crises and 11th-hour plans, it presented a four-week season that challenges comparison. Perhaps because announcement of its programs came late, general attendance showed only a slight increase over that of last season. The final weekend, however, broke all records, probably because the featured attraction, Puccini's "Madama Butterfly", was a familiar item.

Laszlo Halasz Conducts

Any festival that produces Strauss's "Elektra" shows courage. That this became the high point of the season artistically may be attributed to the work of Laszlo Halasz and a good cast headed by Virginia Copeland, Ellen Faull, and Elisabeth Hoengen. With the Symphony of the Air to give the score full symphonic strength, Mr. Halasz conducted a clean-cut, forceful performance. Its emotional impact was inevitable because of the nature of the music, but the added quality of searing intensity was missing.

In her first appearance anywhere as Elektra, Miss Copeland gave an extraordinary performance. She was not expected to have probed the character, but she had caught Elektra's essential dilemma and her demonic desire for revenge. Unfortunately she was schooled in a traditional style of stage movement, which called for an excess of arm waving. Though conscious of her action, she could be confident that her fine soprano voice would cope with the arduous demands made upon it. The lyrical passages revealed its innate beauty; the strenuous pages suggested that further growth in dramatic power would be necessary to convey height of tension. In general, she distinguished herself.

Miss Faull found herself happily disposed vocally and dramatically in the role of Chrysothemis, one of her finest performances. Miss Hoengen gave a striking characterization of Klytemnestra, quite dominating the performance. Vocally she proved only satisfactory. Michael Bondon sang Orestes creditably. Evidence of painstaking preparation could be noted for everybody. Pictorially the production used the Greek-like stage of the big tent to advantage.

"Emperor Jones" Repeated

Following "Elektra" with the José Limón-Heitor Villa-Lobos ballet "Emperor Jones" made the weekend notable in quality. Both choreographer and composer returned to the scene of the premiere to re-enact their roles: Mr. Limón as the Emperor and Mr. Villa-Lobos as conductor of the Symphony of the Air for the concert preceding the ballet. This included the first United States performance of his "Little Box of Christmas Presents", which would make a choreographer happy to turn into a children's ballet. "Emperor Jones" repeated the im-

pact that it made a year ago. It is a powerful work, much more than a tour de force. Through the sustained delineation of Jones's psychological struggle with terror and the highly charged rhythmic score, an audience is caught up and held fascinated with what it sees and hears. The fusion of both elements makes the work an engrossing study in dance theatre. That Mr. Limón and his company with Lucas Hoving, and Mr. Villa-Lobos performed superbly undoubtedly contributed to the surge of applause that came at the end. It was a brilliant performance for all.

Impressive as that weekend was, the advent of Leopold Stokowski to introduce Stravinsky's "Canticum Sacrum" and give Orff's "Carmina Burana" gave the festival still another highlight. The contrasting nature of these works was in itself provocative: it juxtaposed the "sacred" and the "profane" and it progressed from the "sublime" to the "renegade".

Few in the audience found the Stravinsky sublime; instead in its 12-tone dress and typical austerity people found it almost forbidding. It is, of course, a beautifully constructed work with its five parts complementing the five domes of St. Mark's in Venice. Composed in honor of St. Mark, patron saint of Venice, it opens with a dedication to the city. Stravinsky originally conceived it as a "spiritual cantata based on St. Mark", later bringing texts from the Old Testament. Mr. Stokowski's dramatic interpretation of it placed more emphasis on it as a tribute than as a religious work.

Having bewildered his audience with the Stravinsky, Mr. Stokowski delighted them with Orff. It would be hard to imagine a finer performance. Its variety, its theatricalism, its earthiness were tailor-made just like the score. Ellen Faull joined Rudolf Petrik and Philip Maero, who were the soloists in the Stravinsky, and together with the American Concert

Relaxing after the "Elektra" performance at Ellenville, N. Y., are Virginia Copeland (seated), who sang the title role; Ellen Faull, the Chrysothemis; Elisabeth Hoengen, the Klytemnestra; and Laszlo Halasz, the conductor

Louise Neumann



Choir they responded vibrantly to Mr. Stokowski's dynamic leadership. It was a triumphant evening.

The festival opened on the Fourth of July with a performance of Beethoven's Ninth Symphony conducted by Igor Markevitch. Keyed to brilliance from the start, the symphony lost some of its impact and quality but was, nevertheless, well played. Mr. Markevitch did not appear to have searched the heart of the music, but he obviously knew how to hold it together and make it sound. Brahms' "Alto Rhapsody", with Maureen Forrester as soloist, began the program.

For the Ninth, the chorus comprised the American Concert Choir and a local organization known as the Shawangunk Choraliens. The

soloists included Uta Graf, soprano; Miss Forrester; Rudolf Petrik, tenor; and Norman Scott, bass. The official opening produced a birthday cake with three candles.

The other programs of the festival included the soloists of the Royal Danish Ballet during the first weekend; a concert with Morton Gould conducting the Symphony of the Air during the third; "Madama Butterfly" with Elaine Malbin for three performances; the American debuts of the Hungarian dancers Vera Pasztor and Erno Vashegyi; and a concert conducted by Remo Bolognini with Stanley Babin playing Beethoven's "Emperor" Concerto and Julian Olevsky Tchaikovsky's Violin Concerto, during the final weekend.

—Miles Kastendieck

Rosenkavalier Among Eleven Operas Given in Cincinnati

CINCINNATI.—For the four weeks of the Cincinnati Summer Opera, June 29 through July 27, the repertory consisted of "Il Trovatore", "Madama Butterfly", "Lucia di Lammermoor", "The Marriage of Figaro", "Tosca", "Faust", "Der Rosenkavalier", "La Traviata", "La Bohème", "Carmen" (two performances each), and "The Barber of Seville" (one performance).

The conductors were Fausto Cleva, Carlo Moresco, Thor Johnson, and Anton Coppola. As usual, the orchestra was drawn from the Cincinnati Symphony. The chorus was from New York, Pittsburgh, and Cincinnati, the local group from the College Conservatory being trained by Hubert Kochritz. Anthony Stivanello continued as stage director, with Lucien Prudeaux and Lydia Arlova in charge of the ballet and appearing as solo dancers.

Instead of the customary extension of the opera season into a fifth week, the Royal Danish Ballet Soloists appeared on July 31 and Aug. 1, with Robert Zeller conducting the orchestra.

The high point of the season was "Der Rosenkavalier". Of special interest were the local debut of Anto-

nietta Stella, as Leonora; the United States debut of Maria Giovanna, as Lucia; the return to the company of Eleanor Steber, as Tosca and the Marschallin; and the repetition of last year's novelty, "The Marriage of Figaro", under Mr. Johnson.

Absent from the repertory for seven years, "Der Rosenkavalier" drew a capacity audience. Fausto Cleva conducted the score for the first time; with his customary conductorial skill and musical discernment he gave a lush account of the delightful Strauss music. It was a triumph for a company more versed in Italian than other operatic literature. Miss Steber's Marschallin had authority and charm; Frances Bible's Octavian, probably the best characterization in the production, was a valuable asset to the vitality of the performance; Dorothy Warenskjold's Sophie was vocally pure and radiant. William Wilderman, who is growing remarkably versatile in handling contrasting roles with aplomb, was persuasive Baron Ochs. John Brownlee gave Faninal the proper distinction.

Antonietta Stella as Leonora

Antonietta Stella was the focus of interest in the opening night production, "Il Trovatore". Her voice was stirring and opulent, and she proved a seasoned artist of high caliber. Cesare Bardelli, as Di Luna, sang and acted with dramatic forcefulness. Roberto Turrini, as Manrico, used his robust tenor with more vigor than taste. Irene Kramarich had the voice for a first-rate Azucena, but sang as if she were in a concert hall rather than on an operatic stage. Mr. Wilderman was a fine Ferrando. However, it was Mr. Cleva's conducting that pointed up the spirit of the Verdi music onstage and in the pit.

"Butterfly" had among its principal singers Barry Morell, as Pinkerton; Frank Valentino, as Sharpless; Tomiko Kanazawa, as Butterfly; and Thelma Altman, as Suzuki—all as good as on their previous appearances here. Mr. Moresco conducted.

Miss Giovanni's debut as Lucia on July 5 revealed her as a young and attractive artist. Her voice was very light but had considerable appeal, and she needed more stage experience. Giuseppe Campora, in his Cincinnati

debut, lacked the vocal élan the role of Edgar requires, until the last scene, in which he was admirable. Excellent individually and in ensembles were Mr. Bardelli, as Ashton; Mr. Wilderman, as Raymond; and Virginio Asandri, as Bucklaw. Mr. Cleva conducted.

As *Tosca*, Miss Steber sang with artistry but on this occasion seemed to lack the commanding personality for a great interpretation of the role. Mr. Bardelli's Scarpia was consistent and credible, and Mr. Turrini, as Cavaradossi, sang lustily. Lawrence Davidson's Sacristan was excellently sung and resourcefully acted. George Tallone was an effective Spoletta. Wilfred Engelmann, Edward Doe, and Edgar Keenan were competent in minor roles. Mr. Cleva's authority and drive raised the performance to a dramatically powerful and exciting level.

Thor Johnson Conducts "Figaro"

Thor Johnson conducted "Figaro" with as much success as last year. Principals of the expert cast were Eva Likova, as the Countess; Laurel Hurley, as Susanna; Frances Bible, as Cherubino; Frank Valentino, as the Count; and James Pease, as Figaro. Miss Bible and Mr. Pease, making their Zoo Opera debuts in the July 6 performance, proved fine additions to this year's cast.

William Wilderman made his first appearance here as Mephistopheles in "Faust" on July 12. He had not yet mastered the dramatic potentialities of this part as well as he had the vocal ones. Napoleon Bisson made his debut with the company as a vocally affluent Valentin. Others in the cast, heard here before, were Nadine Conner, as Marguerite; Eugene Conley, as Faust; Thelma Altman, as Siébel; Wilfred Engelmann, as Wagner; and Ruth Thorsen, as Martha. Carlo Moresco conducted.

Eva Likova was the Violetta on July 18, singing the role for the first time here. An operatic artist of distinction, she made a beautiful, believable "Traviata". Barry Morell, as Alfredo, lacked dramatic conviction. Frank Valentino always gives one of the best portrayals of the elder Germont to be seen at the Zoo Opera. Mr. Moresco conducted a good performance.

Leading singers in "The Barber of Seville" on July 19 were Eugene Conley, as Almaviva; Mr. Bardelli, as Figaro; Lawrence Davidson, as Bartolo; and Mr. Wilderman, as Don Basilio. Miss Giovanna, as Rosina, sang and acted with more assurance than in her debut as Lucia. Mr. Moresco conducted.

Warenkjold Sings Mimì

Dorothy Warenkjold sang Mimì for the first time here on July 24. She filled the role attractively, although the quality of her voice has shown to greater advantage and with more individuality in other roles. Mr. Wilderman as Colline; Mr. Valentino, as Marcello; Mr. Bisson, as Schaunard, were major assets to the performance, in which Mr. Turrini was the Rodolfo. Mr. Moresco's conducting gave good support to the singers.

Claramae Turner, as Carmen on July 25, sang with more intensity and authority than ever. Rudolf Petrik, as Don José; Mr. Bardelli, as Escamillo; and Gloria Lind, as Micaela, were other leading singers. Marcelle Bolman, Ruth Thorsen, Virginio Asandri, and Wilfred Engelmann completed the cast for the spirited performance conducted by Mr. Coppola.

—Mary Leighton

Red Rocks Proves Ideal Setting for Walkuere

Denver, Colo.—The climax of the Red Rocks Music Festival consisted of two brilliant performances, on July 26 and 28, of "Die Walküre". Under Saul Caston's magnetic direction, the Denver Symphony played superbly, and the inspired cast was believed to be the first all-American one ever assembled for this opera.

The performances were the realization of an 11-year-old dream for Helen Black, orchestra manager of the Denver Symphony, who also served as production manager. That the production was such a great success was largely due to her long-range planning and great enthusiasm.

Singers call the Red Rocks Amphitheatre "Valhalla" when they see it, and the place cries out for a "Ring" production. In the case of "Die Walküre", nature was augmented by Richard Rychtarik's clever sets and lighting. A towering natural rock serves as backdrop for the stage, which was flanked by evergreens. Hunding's house fitted naturally into the scene, and when the great doors blew open, they revealed an aspen grove shimmering in the moonlight. In Acts II and III, the rocky ledges served as dramatic entrances for the singers and for the Valkyries' lookout, and the stage setting was created to blend perfectly with the surroundings. With eight singing Valkyries, their blue and silver costumes gleaming in the spotlights, two others keeping watch from high promontories, and four galloping across the stage on horses, the spectacle was electrifying to the audience.

Margaret Harshaw was the Brünnhilde, singing with every expressive facet of her magnificent voice and acting with meaningful gestures. She seemed truly inspired. Heidi Krall was a beautiful, womanly Sieglindine, and her lovely voice sounded glorious. The Wotan of James Pease dominated the stage; he used his rich voice with subtle artistry and synchronized music and movement with telling effect.

Albert Da Costa brought his heroic build and vibrantly beautiful voice to a youthful interpretation of Siegmund. Sandra Warfield's glowing voice possessed the commanding quality for Fricka, and Kenneth Smith's handsome voice and looks made him an almost too attractive Hunding.

Herbert Graf was responsible for the expert stage direction, and the weather provided extra atmosphere with black clouds, distant lightning and thunder, and occasional showers



Real fire surrounds Wotan (James Pease) in the production of "Die Walküre" at Red Rocks in Colorado

—which failed to dampen the spirits of the large and devoted audiences. Seventeen thousand people heard the performances, and their rapt attention bore testimony to their intense interest.

Other attractions of the festival were "A Night in Vienna", with Nadine Conner, soprano, and Thomas Hayward, tenor, July 2; the United States Army Chorus, directed by Captain Barry Drewes, July 5; an orchestral concert, with soloists Reginald Kell (Norman Dello Joio's Clarinet Concerto), Alexander Uninsky (Tchaikovsky's B flat minor Piano Concerto), and Roman Totenberg (Tchaikovsky Violin Concerto), July 9; a production by the University of Colorado of "South Pacific", with Juanita Hall, July 12 and 13; the Royal Danish Ballet Soloists, July 18 and 19; two Family Concerts; and a Children's Concert. —Emmy Brady Rogers

conviction and looked most attractive. A later performance saw Joan Carroll in the part, for which her dark beauty and girlish manner were quite suited. An initial nervousness, causing some uneasiness, disappeared to disclose a beautiful and flexible voice to match her natural dramatic flair.

Frank Guerrera's Rigoletto was a powerful portrait of the jester, sensitive yet commanding, full of subtle lights and shades, and sung with musical comprehension and artistically varied tones. Cornell MacNeil also gave a penetrating dramatization of the role, with his vigorous personality and warm, resonant voice, capable of some exciting dynamics. Hugh Thompson's impersonation of the title role was another feather in the cap of this fine singing-actor.

Crain and Drury as the Duke

Jon Crain's tenor voice always seems too vibrant for the little theater, though he sang the Duke's part handsomely and acted extremely well. John Drury brought a lyric quality to his interpretation of the dashing Duke. He sang in a romantic manner, though he sounded tired by the last act.

Joshua Hecht was outstanding as Sparafucile with his rich, resonant voice and splendid acting. His scenes with his sister were dramatic highlights, especially when Margaret Rogero was Maddalena. Her beautiful looks and voice gave a vivid impact to the role. Eleanor Knapp also sang very well in this role.

Osie Hawkins, Ralph Herbert, Emily Ann Berenson, Marilyn Winters, Esther Wagner, John Sherman, Robert Barry, and Glen Cole, were others in the "Rigoletto" performances.

A male chorus, chosen from all over the United States by Roger D. Fee, sang splendidly. Costumes were elegant, reflecting the moods and locale of the opera with fidelity.

For "Rigoletto" Lillian Cushing devised charming dances in the style of the period and for "Gypsy Baron", czardas and gay Hungarian numbers, faultless in style and execution.

Strauss's delightful operetta had color and warmth in a revision of the original book by George Mead, which used the theme of the 1848 liberation of Hungary. Mr. Nagy succeeded brilliantly in creating the atmosphere of his native Transylvania, which he likens to our Colorado mountains. Emerson Buckley's conducting had good pace and Viennese lilt, and the packed houses and high enthusiasm testified to the popularity of the production. The orchestra played extremely well.

Leading Singers in "Gypsy Baron"

Excellent casts were heard in two performances. Saffi had two lovely protagonists, with Maria di Gerlando disclosing a voice of real beauty and graceful acting, smoothly detailed. Vera Brynner portrayed the gypsy countess as a vivacious glowing creature. She had a voice to match, except for forced high tones. Her gypsy companion, Czipra, was given a splendid portrayal by Eleanor Knapp, who used her warm mezzo-soprano to good effect, and Margaret Rogero's sympathetic acting and rich vocalism brought vitality to the role.

Irene Jordan gave a sparkling performance, vocally and dramatically, of the flirtatious Arsenio, and Joan Carroll's lilt voice and charm made the village girl an irresistible minx.

A real hero was baritone Hugh

Rigoletto and Gypsy Baron In 20th Central City Season

Central City, Colo.—This historic town looked its best for the 20th anniversary of the Central City Festival, June 29-July 27. Enthusiastic audiences filled the beautiful little stone opera house for performances, in English, of Verdi's "Rigoletto" and Johann Strauss's "The Gypsy Baron".

Elmer Nagy staged and designed both operas with a deftness and artistic finesse that comes from a sure knowledge of his craft. His skill in creating depth on the little stage is always a marvel, and his imaginative lighting effects and scenic design work miracles. His direction seemed to flow out of the musical drama in natural

sequence and his group and individual movements were always fluid. Emerson Buckley conducted with his usual command and with a sure hand, if sometimes a heavy one.

An epidemic of influenza raised havoc with scheduled singers for the first two weeks. Virginia MacWatters, though unwell, sang Gilda at the press performance musically. However her smooth, lovely upper voice lacked its customary vitality. She made the heroine very gentle and appealing. Laryngitis forced her absence on opening night, and Irene Jordan took over the role. Her opulent voice was handled dramatically; she acted with

National Report

(Continued from page 11)

Thompson. In addition to being cast in regular performances of "Rigoletto" and as Count Homonay, he was called on to substitute when three different singers were ill, evincing versatility and musicianship, fine vocalism and smooth acting. One night it was Ottokar, and the following matinee he took the leading role of Barinkay at four hours' notice.

John Druary's interpretation of the lead was essentially romantic, and he was in excellent voice. Davis Cunningham's exhilarating vocal brilliance and handsome stage presence brought added zest to the season, after he recovered from his bout with flu. Lloyd Harris gave an amusing characteri-

zation of the buffo Commander using his good voice to comic effect, and Sally Sherrill's clear, warm voice suited the small role of Mirabella.

Ralph Herbert's Zsupan had great humor while Osie Hawkins had magnetism and a ringing baritone voice. The Count Homonay of Morley Meredith was stunning, and Robert Barry's Ottokar was well done. John Atwood and William Fitzgibbons were Pali and Ferko.

Mr. Fee's well-schooled chorus had a robust tone, and the words were always understandable. The costumes were quite gorgeous and, together with the beautiful sets, they gave added testimony to Mr. Nagy's abilities. —Emmy Brady Rogers

Cornell MacNeil as Rigoletto at Central City

Louise Pote



Bach and Mozart Series Win Greater Favor at Tanglewood

Lenox, Mass.—Setting up a "Great Composers Series" for its 20th season, the Berkshire Festival became strictly traditional in adhering to Bach and Mozart for the first two weekends. The concerts were held in the Theatre-Concert Hall as usual, with two important exceptions when the nature of the program made playing in the Music Shed more feasible. This move also reflected the growth of the audiences for these concerts.

Charles Munch and the Boston Symphony's chamber group began the Bach weekend on July 5 with such staples as the Suite No. 3, the "Brandenburg" Concerto No. 5, and the Suite No. 2. The Concerto No. 1 for Two Pianos, in C minor, deviated somewhat from this familiar path. Its more functional nature quickly revealed why it is heard less often.

Vigorous and Virile Bach

Mr. Munch approaches Bach with a vigor and a virility quite his own. As a result performances are sometimes coarse-grained. On the whole the interpretations of the weekend stimulated even the most critical. This Friday night concert became memorable for an almost impeccable performance of the Suite No. 2, in which Doriot Anthony Dwyer excelled on the flute; and the "Brandenburg" No. 5, in which Lukas Foss played the

piano cadenza superbly. Mr. Foss and Seymour Lipkin played the two-piano concerto.

The largest crowd ever to attend these early concerts turned up for the Saturday program of the remaining five "Brandenburg" Concertos. Since only 1,200 of them could find seats in the hall, the remainder—some 3,300—sought vantage spots in the fringe seats outside or on the lawns. In quality the performances did not sustain the high level of the night before.

Moving on Sunday to the Music Shed for the "St. Matthew Passion" proved a wise idea. In spite of Mr. Munch's intimate approach and the relative small forces, the acoustics of the Shed compensated for its size. Only the opening chorus of Part I and all of Part II were given. The performance became a recreative experience as Mr. Munch conducted in all humility and with the deep-seated feeling that religious works engender in him. The Harvard Glee Club and Radcliffe Chorale Society gave an exalted account of the chorales and choruses. John McCollum sang one of the finest performances imaginable as the Evangelist. Adele Addison's pure soprano, Florence Kopleff's rich contralto, Donald Gramm's majestic bass, and James Joyce's creditable singing of several roles made the solos most satisfying. This performance culmi-

nated the weekend in every way. One question persisted, however: why was the work sung in German?

The Mozart weekend drew over 11,000 people, of whom 5,000 attended the program of the last three symphonies in the Music Shed. Of the two concertos in the Theatre-Concert Hall, that of Sunday proved the more varied and interesting. The program consisted of the unfamiliar Adagio and Fugue, K. 546; the Concerto for Bassoon, K. 191; the Concerto for Horn, K. 495; and the Sinfonia Concertante, K. 297B.

These works revealed not only Mozart's apt writing for wind instruments but also the continuous flow of his inspiration. Mr. Munch conducted them and all the rest of Mozart with characteristic vigor. In eschewing the fastidious, he presents him with refreshing vitality and considerable gaiety.

Soloists Drawn from Orchestra

All the soloists were members of the Boston Symphony. Sherman Walt played his bassoon with infectious spirit and thoroughly delighted the audience with his skillful performance. James Stagliano played the Horn Concerto expertly but unimaginatively. Ralph Gomberg, oboe, and Gino Cioffi, clarinet, combined with him and Mr. Walt to give a stylistic and expressive account of the Sinfonia.

Tchaikovsky dominated the first of the big weekends, with the full Boston Symphony in the Music Shed. He was, however, linked with Stravinsky, to whom tribute was paid by having one work played on each of the weekend programs in honor of his recent 75th birthday. Almost 27,500 people attended.

Featured on the Friday program was the first United States performance of the original version of the Variations on a Rococo Theme for Cello. This has usually been played as edited by the cellist Fizzenhagen, who introduced it after having made some "improvements". The restoration removes the repetition of two phrases of the theme, brings back an eighth variation, and presents the variations in the order Tchaikovsky first planned them. That all this was to the good came out in Samuel Mayes's sympathetic performance. He played it so beautifully that the work appeared more important than usual.

An impassioned performance of the Sixth Symphony found Mr. Munch quite attuned to its emotional content. The program opened with Stravinsky's "Jeu de Cartes" in a highly rhythmic rendition, which cried out for choreographic representation.

Pierre Monteux took over the next

concert, opening with Mendelssohn's "Fingal's Cave" and concentrating on the Tchaikovsky Fifth and Stravinsky's "Sacre du Printemps". Since the latter work is peculiarly his, the performance of it was of course exemplary. Some 11,000 people must have sensed it would be.

Though Tchaikovsky's "Romeo and Juliet" and Violin Concerto gave the Sunday program considerable substance, it was Stravinsky's "Canticum Sacrum" that caught attention. This had received its East Coast premiere at Ellenville just three days earlier under Leopold Stokowski. Under Mr. Munch it sounded quite different because he saw it as a devotional religious piece rather than as a tribute to St. Mark, patron saint of Venice. The audience found its austerity quite formidable, its performance especially good in the solos of John McCollum and Donald Gramm. The Festival Chorus sang satisfactorily.

Isaac Stern played the Tchaikovsky Concerto with a lyric grace thoroughly disarming. The brilliant pages of the work fared less well, but the performance as a whole was distinguished. The orchestra under Mr. Munch appeared quite in the vein.

The Berlioz weekend found Mr. Munch in his element. The Friday concert lined up "Harold in Italy", beautifully played by Joseph De Pasquale, and the "Fantastic" Symphony, stunningly played by Mr. Munch and the orchestra, with "The Corsair" Overture to introduce them.

"L'Enfance du Christ" Enchanting

Then came the first Tanglewood performance of "L'Enfance du Christ", which enchanted the audience. Mr. Munch accentuated the simplicity, the delicacy, and the purity of the music. As soloists Cesare Valletti, tenor; Florence Kopleff, contralto; Gerard Souzay, baritone; and Donald Gramm, bass, served him well, as did the Festival Chorus.

An exceptional performance on Sunday of the excerpts from Berlioz's "Romeo and Juliet" by Mr. Monteux summed up the attention conferred on this composer. It should be said for him that he wears better and better. The remainder of program brought the contrasting elements of Hindemith's Overture to the opera "News of the Day" and his "Mathis der Maler", both of which received the same kind of special care Mr. Monteux is wont to give.

Attendance for this weekend fell short of 20,000. Though the weather might be blamed in part, the fact remains that the public has yet to warm up completely to Berlioz.

—Miles Kastendick

Peters, Peerce, and Danes Attract Largest Dell Crowds

Philadelphia.—Roberta Peters, Jan Peerce and the Royal Danish Ballet ensemble attracted the biggest crowds during the third, fourth and fifth weeks of the six-week season at Robin Hood Dell.

While Mr. Peerce drew what Morton Howard, manager, thought was the biggest crowd since the Dell was remodeled in advance of the 1955 season, audience enthusiasm was even higher for Miss Peters' first public appearance in 14 months. The young soprano of the Metropolitan Opera appeared Saturday, July 20, at one of two bonus concerts added to the schedule after the season opened. Isaac Stern, violinist, was booked as the other bonus attraction to close

the season Monday, July 29, four nights after the original closing date.

Miss Peters was the personification of loveliness, making one of the most breath-taking entrances in memory gowned in a dress of white, spangled French lace over pale, icy pink, made especially for this concert, and wearing a white tiara on her head. Motherhood seemed to have added warmth both to her voice and her stage presence. She sang well from the outset and kept getting better. Her flexibility and intonation were remarkable, and her high tones seemed fuller than before she went into temporary retirement.

Alfred Wallenstein conducted the Philadelphia Orchestra for Miss

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Peters, who sang coloratura arias from five operas plus two encores. Mendelssohn's Fourth Symphony and excerpts from Wagner's "Die Meistersinger" completed the program.

Mr. Peerce's 15th appearance at the Dell in the last 18 years, on July 18, was the occasion for awarding him a citation signed by Mayor Richardson Dilworth and other city officials for the pleasure he has afforded Philadelphians over so many years.

The Metropolitan Opera tenor, who made his operatic debut in this city with the Columbus Opera about 1939, also was presented with a cage containing what most present recognized immediately as not merely a bird but a "Bluebird of Happiness". While a bit of the bloom seemed gone from his voice, Mr. Peerce sang with his customary verve and most of his usual security, and he was called on for four encores.

Golschman and Sonorities

Vladimir Golschmann led the orchestra through three works which demonstrated its fabulous sonority: "The Walk to the Paradise Gardens" by Delius, "The Fountains of Rome" of Respighi, and Samuel Barber's Adagio for String Orchestra. The orchestral portion was concluded with the suite from Falla's "The Three-Cornered Hat."

Robert Merrill, in particularly good voice, sang on July 10, in the words of Max de Schauensee, "with the large, round resonant tones that place this singer in the glamor class".

Alexander Hilsberg and the orchestra played the "Roman Carnival Overture" by Berlioz, Bizet's Symphony in C major, and Tchaikovsky's "Romeo and Juliet".

Eight soloists of the Royal Danish Ballet appeared on the nights of Monday and Tuesday, July 1 and 2, demonstrating the popularity of their art by drawing tremendous throngs on both nights. Franz Allers was the conductor for both occasions, and the dancers were Inge Sand, Kirsten Ralov, Ruth Andersen, Kirsten Petersen, Fredbjorn Bjornsson, Stanley Williams, Verner Andersen, and Ole Fatum.

The troupe gave the impression of having a wonderful time as they danced, and the audiences also had a marvelous time.

Performed on the first night were the Carl Nielsen Overture to "Mas- karade" and the third act divertissement from "Napoli", Bournonville's finest ballet. Also performed this night were Johan Halvorsen's "Ber- gvensiana"; "Pierrot and Pierrette", and excerpts from Delibes, "Cop- pélia". An all-Tchaikovsky program was offered on the second night, including excerpts from "Swan Lake" and "Aurora's Wedding".

Gorin Heard with Allers

Mr. Allers also conducted the July 4 program on which Igor Gorin, baritone; Lola Fisher, soprano, and the Robin Hood Dell Chorus were featured.

Laurel Hurley, lyric-coloratura soprano, was impressive in her Dell debut on July 15. Her warm voice, lovely appearance and studied artistry make her a possible heir to the role Grace Moore played in Hollywood. Mr. Golschmann conducted her program and a purely symphonic program the following night.

Pierre Luboshutz and Genia Ne- menoff proved on July 11 why they are among the leading two-piano teams of the day. They performed with the orchestra under Mr. Hilsberg, who also conducted a purely



Eight soloists of the Royal Danish Ballet recently appeared in Philadelphia's Robin Hood Dell. Pictured here are, from the left: Ruth Andersen, Werner Andersen, Inge Sand, Kirsten Ralov, Ole Fatum, and Fredbjorn Bjornsson. Robert Zeller, the conductor, is in the foreground

symphonic program the previous night. All conductors mentioned maintained their personal standards

and those of the orchestra during their engagements.

—Eugene B. Moore

Cleveland Tosca Has Totalitarian Setting

Cleveland.—When opera makes money it is news. That is precisely what has happened at Cleveland's big summer tent theatre called Musi- carnival. Sandwiching "Tosca" (June 24-30) in between its other productions — all musical comedies — producer John L. Price, Jr., for the second season in a row followed a conviction he has that opera can be successful both artistically and financially.

Musical carnival's tent seats close to 2,000, and "Tosca" ran for seven consecutive nights, averaging better than 1,700 per performance. Rarely does an opera receive so many performances in a row, much less to almost full houses.

Beverly Sills in Title Role

Beverly Sills was the Tosca, showing a true dramatic flair and a voice to match. Her mounting inner torment and anguish came over decidedly well. William Chapman brought an exceptionally fine Scarpia to the arena-style staging. His acting was just about perfect and he sang to all parts of the surrounding audience with equal ease and authority, never seeming bound by the conductor, Boris Kogan, yet never straying from the beat and tempos set by him. As Cavaradossi, William Olvis, possessor of a fine tenor voice, was not quite at ease on the round stage, and he was hampered somewhat by his dependence on the conductor.

Mr. Kogan deserves special notice for his fine reduction of the Puccini score. It was played by an ensemble of 17 — the maximum number that could be squeezed into the tiny orchestra pit.

Michael Pollock played Spoletta and was in charge of the staging. Using John Gutman's English translation, he and Mr. Price decided to present "Tosca" in modern dress, with the plot set in a country behind the Iron Curtain. Surprisingly, only a small handful of Mr. Gutman's lines needed doctoring for this change. It served, actually, to point up how little terrorist practices have changed in the century and a half between the Napoleonic era and the 20th-century Fascist and Communist world.

By centering attention on the knife Tosca uses to kill Scarpia, it was easy to make a dramatic device to carry



In Cleveland in a modernized production of "Tosca", Scarpia (William Chapman) torments Tosca (Beverly Sills) by letting her hear Cavaradossi's cries from the torture chamber via an intercom loud-speaker

through to her own suicide, in place of the obviously impractical leap from a parapet. Modernization helped solve the problem of offstage singing and Cavaradossi's cries from the torture chamber. This was effected by the use of an interoffice communication system. The technical problems of splicing recorded bits of business and the music from the pit was handled smoothly, making the action appear quite realistic.

The whole project made a strong impression as to the value and usefulness of this kind of production. Moreover, to attract the average ticket-buyer Musical carnival used no condensation or misleading tactics. "Tosca" was advertised as opera, and the people came, saw, heard, and obviously liked it — 12,000 of them.

—Frank Hruby

San Francisco Enjoys Byzantine Program

San Francisco.—Four excellent concerts by the Hungarian String Quartet in the Museum of Art and a particularly newsworthy program by the Bay Area Byzantine Chorale have set a high standard for summer music during June.

The Byzantine Chorale, directed by Percles Phillips, proved an exceptionally fine group of a cappella singers. In tone quality, intonation and balance it set a new high standard for local choral groups. It intro-

duced some choral music of the Greek Orthodox Church that proved simultaneously joyful and reverential. Another highlight of the Byzantine program was the first appearance here of Spyros Stamos, who proved to be a real virtuoso on the cymbalom. Vocal soloists were Betsie Strouzas and George Argyres. The 25 singers donned folk costumes for Greek folk music which further excited the enthusiasm of the capacity audience at the Marines' Memorial Theatre.

The opening concert of the Mid-summer Music Festival, held annually in Stern Grove, presented Jan McArt as soprano soloist and a symphony program conducted by Julius Haug, in memory of Mrs. Sigmund Stern, donor of the Grove and founder of the festivals.

The Pacific Opera Company (revived for the occasion) under the direction of Constantine Callinicos presented "Rigoletto" in the Grove the following week.

Robin Laufer, conductor-pianist-educator and recently with UNESCO, is the new director of the San Francisco Conservatory of Music. He succeeds Albert Elkus, who has retired to devote more time to composing and private teaching. The Conservatory was founded more than 40 years ago by Ada Clement and Lilian Hodgehead, and acquired new quarters at 19th Ave. and Ortega St., thanks to a bequest of \$250,000 from a former student.

Opera Debut Auditions

The fourth annual San Francisco Opera Debut Auditions culminated with a broadcast program in the Curran Theatre. Nine singers from eight different cities (selected winners of local and regional competitions) participated. Judges Rosa Raisa, Jan Popper and Kurt Herbert Adler heard the finalists in several works and in rehearsals throughout the day as well as at the final broadcast for which each singer sang one aria. Top awards went to Marie Gibson, soprano of Los Angeles, and Jess Thomas, tenor, of San Francisco. The runners-up were Roald Reitan, San Francisco baritone, and Milla Andree, Vancouver (B.C.) soprano.

The 47th annual convention of the California Music Teachers' Association has been in session at the Sheraton Palace Hotel. The banquet program presented Alice and Elinore Schoenfeld, violinist and cellist. Their playing was excellent in Kodaly's Duo for violin and cello.

Kerman and Rosza Speak

Speakers included Joseph W. Kerman, of the University of California, who assured the teachers that more people today listen to good music than read good poetry or serious novels or visit art galleries; and Miklos Rosza, Hollywood composer, who bemoaned the fate of the serious composer who cannot get his works played. Arthur Loesser, pianist and long-time accompanist for the late Maud Powell, spoke of his association with her. Later he was presented by Isabel Stovel, local violin teacher, with two recordings made by Maud Powell with Mr. Loesser at the piano.

San Francisco.—The weeks between the end of the regular concert season in early May and the opening of the summer "pops" in July brought a rather interesting miscellany of events under the heading of music.

Foremost was the coming of Giorgio Tozzi to co-star with Mary Martin in "South Pacific". The Metropolitan Opera bass became the

National Report

(Continued from page 13)

toast of the town at the Curran Theatre during the musical's five-week run.

This was the second and by far the best of the Ed Lester productions of this work for the San Francisco and Los Angeles Light Opera Company. The whole cast and production were excellent—but it was Mr. Tozzi, in his first light opera engagement, who scored a personal triumph both as singer and actor.

"Vortex"—an experiment in sound—comes under the heading of electronics rather than music, although some musical recordings were used. Making use of the speaker system of the Golden Gate Park Planetarium, which permits sound to swirl around above the listener, some intensely eerie effects were secured.

Britten's "The Rape of Lucretia" with Stravinsky's "Mavra" as the curtain raiser, presented by some of the city's better young singers of the Opera-Theatre under the direction of Evelyn Olivier and Vincent Porcaro, entertained eight audiences in the Marines' Memorial Theatre.

Although done with piano accompaniment, the Britten work proved rewarding. The cast included James Schwabacher, Jeannine Crader, Dave Manning, John E. Taylor, Winther

Andersen, Donna Petersen, June Wilkins and Suzanne Gorder—most of whom are or have been members of the San Francisco Opera. The staging was interesting.

"Mavra", which needed orchestra even more than the "Lucretia", was colorfully produced, with Pauline Pappas, Orva Hoskinson, June Wilkins and Leona Hurd as the singing cast. But it was rather dull fare.

Flamenco guitar playing by Mariano Cordoba and dances by Carmen Ruiz won hearty applause from a Marines' Memorial Theatre audience on June 2.

One of the truly constructive enterprises now being developed is the Junior Pops Orchestra, directed by David Forrester. The teen-age group played its June concert exceedingly well, and made an appeal for support and the establishment of a professional school for teen-agers interested in pursuing careers in music, theatre or dance. Findlay Cockrell was piano soloist in Gershwin's "Rhapsody in Blue", performed with spirit, style and excellent ensemble.

The 21st annual Bach Festival by the San Francisco Bach Choir under the direction of Waldemar Jacobsen opened with an ambitious program in the Calvary Presbyterian Church, with

Janet Goodman, pianist; Harold Mueller, organist; Raymond Dusé and Robert Goldstein, oboists; Virginia Ojeda, bassoonist; and Felix Khuner and David Schneider, violinists, as instrumental soloists.

A second program featured Herbert Nanney, organist; Karl Hesse, cellist; Yaada Weber, flutist, Eileen Washington, harpsichordist; and the Bach Cantata Singers.

The Bach series concluded with the B minor Mass by the Bach Choir and an orchestra supplied by the Musicians' Union Performance Fund.

The Ballet Celeste, a children's ballet trained by Merriem Lanova, presented three ballets in the Marines' Memorial Theater before starting off on a tour that will take them to Jacob's Pillow, at Ted Shawn's invitation. Their "Swan Lake" showed a young ballerina of stellar worth, Jeanine Thoene. "Chinese Cinderella" had its premiere on this occasion. Created by Miss Lanova and Walton Biggerstaff along the lines of the Chinese theater, with authentic devices and steps, it made a unique and colorful showpiece. In the title role Shirley Meroff gave an impressive performance, with a particularly fine command of the oriental hand movements. "First Ball" was a close relative of the popular "Graduation Ball", created by Miss Lanova for her group. Recordings supplied the music for the dancers.

—Marjory M. Fisher

Conductors-Composers Summer Workshop

Monterey, Calif. — The Annual Summer Workshop for Conductors, Composers, and Musicians, was held June 20-July 5, at Asilomar Hotel and Conference Grounds, Monterey Peninsula, Calif. Participating composers were Paul Creston, Robert Ward, William Grant Still, David Ward-Steinman, Robert Kelly, and David Kechley. Richard Lert, conductor of the Pasadena Symphony, Calif., was the supervising conductor of the Workshop, and Erno Daniel, conductor of the Wichita Falls (Texas) Symphony, was assistant supervising conductor.

An orchestra of 90 musicians was assembled for the two-week workshop, which consisted of five hours of daily orchestra rehearsals, enabling the 13 participating conductors to study conducting technique under the supervision and guidance of Mr. Lert and the composers.



At the summer workshop in Monterey: left to right, Gerald Kechley, Robert Kelly, and David Ward-Steinman, composers; Paul Creston, supervisor of the composers' section; Erno Daniel, Wichita Falls Symphony conductor; Robert Ward, composer; Ramon Bignon, Chilean musician; Richard Lert, Pasadena Symphony conductor and supervisor of composers' section

Carmel Holds 20th Annual Bach Festival

Carmel, Calif. — Twenty annual Bach Festivals have now taken place in this picturesquely and fog-swept "village", and each year has been marked by a development in the scope of the concerts, the quality of performance, and their popularity. This year there was not a single seat available at concert time for any of the 13 events that were crowded into seven feverish days beginning on July 15. For the Saturday night concert even the stage seats usually reserved for the chorus had been sold.

Sandor Salgo, conductor and musical director for his second season, proved that the destinies of this festival could have been entrusted to no finer hands. Gastone Usigli, who had directed the concerts for 15 years until his untimely death in 1956, had been the first to demonstrate that a true Bach Festival could do full justice to its central composer only by including as well the music of his

predecessors, contemporaries, and immediate successors. Mr. Salgo, exploring still further along these paths, provided musical fare that ranged from a Canzona for three brass choirs by Giovanni Gabrieli, dating from the end of the 16th century, to the D major Symphony of Luigi Cherubini, in which the dramatic accents of the 19th century begin to permeate the classic framework of the Haydn-Mozart design. Included along the way were four compelling and contrasting examples of the mid-Baroque dramatic vocal style: oratorios by Carissimi and his pupil Marc-Antoine Charpentier, one of the Sacred Symphonies of Heinrich Schuetz, and the "Ode on the Death of Mr. Purcell" by John Blow.

Emphasis on Vocal Music

The greater emphasis on vocal and choral music was one of the notable features of the 1957 Bach Festival.

This year's chorus, made up mostly of local residents and well trained through the year by Gilbert Boyer and Angie Machado, was one of the best ever heard here. A large number of first-rate vocal soloists were brought together from all over the West Coast: Cora Burt Lauridsen, contralto; James Schwabacher, tenor; and Winther Anderson, baritone, were well known from previous festivals. Among the new faces were Marie Gibson, soprano winner in the recent San Francisco Opera Auditions; Eva Gustavson, Amneris in the Toscanini recording of "Aida" and an excellent Baroque singer; Richard Robinson and Robert Oliver, an excellent tenor and bass from Los Angeles; and Stanley Noonan, a fine baritone from Palo Alto.

Given this imposing array of vocal talent, together with an orchestra of young musicians that could compare favorably with any chamber ensemble

this writer has heard, Mr. Salgo put together a series of concerts of remarkable variety, musical substance, and ingenuity. One cannot speak, as in previous years, about a high point of the Festival; there seemed to be a new one at every concert. It was impossible, for example, to imagine how Tuesday night's performance of Bach's Cantata No. 106 ("Gottes Zeit") could have been surpassed by any subsequent experience; the performance, making use of recorders, viola da gamba, and a small chorus of 18, was a fountainhead of imaginative and loving music-making. However, two nights later a ravishing Concerto for recorder, baroque flute, and strings by Telemann enraptured the audience at Sunset Auditorium; the effect was repeated on the next night when Alice Ehlers appeared as soloist in Haydn's D major Harpsichord Concerto, and again on Saturday, with Mr. Salgo's performance of Haydn's Symphony No. 102, which had intensity within clear simple proportions.

Recorder Soloists Praised

Among the instrumental soloists Colin and Roberta Sterne must be singled out for special praise. On the faculty at Pittsburgh University, they are specialists in the discovery and performance of music for old instruments. Their appearances, too infrequent, were specially notable in the performances of "Gottes Zeit" and the Blow "Ode", in which they played the recorders, and in the Telemann Concerto.

Ralph Linsley, who has participated now in 19 of the 20 Bach Festivals as onstage performer and backstage co-ordinator, appeared throughout the week in the difficult and thankless role of continuo-player with rare taste and discretion, and also appeared as soloist with Alice Ehlers in the C major Two-Harpsichord Concerto of Bach. Eva Heinitz, who joined Miss Ehlers in a morning concert of sonatas for viola da gamba and harpsichord, also appeared with the orchestra in a delightful concerto by an almost-forgotten Alsatian of the late Baroque, Jean Pfeiffer. Raymond Dusé, an excellent oboist from San Francisco, gave much pleasure in a fine brief concerto by Albinoni. Antoinette Handy, a splendid flutist from New York, performed with flawless technique in Bach's B minor orchestral Suite and in an unaccompanied sonata by Bach. Nannette Levi, an old friend of the festival and this year's concertmistress, won new acclaim as soloist in Bach's A minor Violin Concerto and in the three concertante movements of Mozart's "Haffner" Serenade. Bernhard Abramovitsch, a notable Berkeley pianist making his first Bach Festival appearance, played with imagination and taste the long "French Overture" in B minor.

C.P.E. Bach Sonata Heard

High point of the two organ recitals given by Ludwig Altman at Carmel's famous Church of the Wayfarer was a Sonata by C.P.E. Bach, recently printed in facsimile and given its first performance in modern times. This work, juxtaposing Baroque harmonic drive with the lyric immediacy of the Rococo, showed clearly the position of its composer as an important transitional figure in music history. Mr. Altman's programs also included several excerpts from Bach's "Organ Mass", some striking compositions of Buxtehude, and a Handel concerto with a small ensemble conducted by Mr. Salgo.

The concluding event of the festi-

(Continued on page 32)

Foreign (Standard)

Beethoven



Mozart



Brahms

Foreign (Modern)

Stravinsky



Hindemith



Vaughn Williams

American

Barber



Schuman



Gershwin

54

41

18

36

22

18

166

141

294 performances

No one will be surprised to learn, now that the Mozart bicentenary has passed, that Beethoven again takes the lead in MUSICAL AMERICA's annual survey, which covers the 1956-57 subscription series repertoire of 31 orchestras. Nor will anyone be startled to hear that Mozart follows immediately after him. But in spite of the set patterns and standards of our orchestral programs, there are fluctuations of taste and signs of new trends.

One of the most cheerful signs that has appeared is the marked popularity of certain works by contemporary American composers, which has helped to bring their percentages up in impressive fashion. Samuel Barber's "Medea's Meditation and Dance of Vengeance" (based on the

score he composed for Martha Graham's "Cave of the Heart") was played by no fewer than ten of the 31 orchestras and is obviously becoming a popular favorite. Another work that has been widely performed is William Schuman's "New England Triptych", which was played by nine of the 31 orchestras this past season. This may not seem very impressive at first glance, but actually it marks a gain for the moderns, who are so completely overshadowed in the orchestral repertoire by the ancients.

Basic Situation Unchanged

The basic situation, of course, remains the same. The 31 orchestras, many readers will be surprised to learn, played 864 works during the 1956-57 season in their subscription series alone, without taking other series and special programs into account. Of these 864 works they gave, in all, 2,929 performances. The total number of composers of these works was 260, of whom 139 were modern composers and 121 were classical composers. But although the modern composers outnumbered the classical ones by 18, they were not nearly so well represented in terms of the number of their works performed. Whereas 594 classical works were played, only 270 modern ones were heard. Even more dispiriting for champions of contemporary music is the comparison of performance figures. Of the total 2,929 performances, 2,236 were devoted to classical works and only 693 to modern ones.

Native music fared well in relation to imported music this past season. Of the 270 modern works, 137 were by American composers. And of the 693 performances of modern works, 332 were devoted to American music. American composers numbered 77, as compared with 62 modern foreign composers. In view of the prevailing conservatism of public taste and cautiousness of programming policy, even small advances mean a great deal.

Leaders in the American wing were Samuel Barber, William Schuman, George Gershwin, Paul Creston, Howard Hanson, Walter Piston, Morton Gould, Aaron Copland, and Norman Dello Joio, with Virgil Thomson, Henry Cowell, and Wallingford Riegger close on their heels. European and other foreign leaders were Stravinsky, Hindemith, Vaughan Wil-

liams, Kabalevsky, Shostakovich, Villa-Lobos, and Walton. All or most of these men are illustrious artists, but it is a pity that some young composer of genius has not risen in recent years to challenge them, in public magnetism as well as ability.

Mahlerites and Brucknerites have some reason to rejoice this year. The visit of a conductor who is devoted to those composers, like Eduard van Beinum or Bruno Walter, gives them a new lease on life in the repertoire, just as Sir Thomas Beecham always boosts the Delius and Handel averages. Orchestral soloists still cling by and large to the works they learned in their youth. The Brahms and Beethoven violin concertos, the Beethoven, Brahms, Schumann, and Rachmaninoff piano concertos were again far in the lead. An interesting tendency for soloists to play two or even three works instead of one is highly welcome. Frequently, they choose concertos of contrasting periods and styles.

Interpreting the Statistics

I must warn the reader about the interpretation of these statistics, before turning them loose upon him. In the first place, it must be remembered that many orchestras cover certain parts of the repertoire in special series, not included in the subscription series. Thus, the Oklahoma City Symphony offers much more new music in its radio concerts than in its subscription concerts; the National Symphony in Washington does much pioneering for American music outside of its subscription series as well as in those concerts; and Rochester and several other cities have festivals that bring their music-lovers contemporary music in concentrated doses.

Percentages, too, need to be interpreted. An orchestra that plays only 20 works may achieve an impressive percentage of native music with two or three works, whereas an orchestra that plays 100 works will usually have a far more modest percentage. But we must not forget that the latter is playing three or four times as many works. It can be argued that the proportion ought to remain constant, but if this were literally attempted, something like a revolution would occur on symphony boards and on the part of the sleepier public. But why not? If the choice were wise, it

might be possible to bring the repertoire much closer to our time without unduly neglecting the masterpieces of the past. Every now and then, an isolated program or special series that avoids the beaten path will achieve a startling success and point the way. If 31 orchestras play 864 works in a single year, there is certainly room for experiment.

Orchestras Surveyed

Atlanta Symphony, Henry Sopkin. 40 works. 26 composers. Beethoven, Tchaikovsky—4; Wagner—3. (5%)

Baltimore Symphony, Massimo Freccia. 39 works. 27 composers. Brahms, Prokofiev—3. (3%)

Boston Symphony, Charles Munch. 80 works. 44 composers. Beethoven—8; Bach—5; Debussy, Mozart, Stravinsky—4. (8%)

Buffalo Philharmonic, Josef Krips. 38 works. 27 composers. Beethoven—5; Wagner—4; Brahms—3. (5%)

Chicago Symphony, Fritz Reiner. 109 works. 44 composers. Mozart—11; Beethoven—10; Brahms, Wagner—7. (5%)

Cincinnati Symphony, Thor Johnson. 65 works. 46 composers. Beethoven—6; Wagner—5; Mozart—4. (14%)

Cleveland Orchestra, George Szell. 81 works. 43 composers. Beethoven—10; Wagner—7; Brahms, Mozart—6. (15%)

Dallas Symphony, Walter Hendl. 70 works. 50 composers. Beethoven, Brahms, Gershwin, R. Strauss—4; Mendelssohn—3. (14%)

Denver Symphony, Saul Caston. 78 works. 57 composers. Beethoven—5; Mozart—4; Bach, Brahms, Rachmaninoff, Schumann, Wagner—3. (12%)

Detroit Symphony, Paul Paray. 64 works. 43 composers. Beethoven—7; Bach, Brahms, Handel, Mozart, Thomson—3. (14%)

Duluth Symphony, Hermann Herz. 17 works. 16 composers. Beethoven—2. (18%)

Houston Symphony, Leopold Stokowski. 71 works. 39 composers. Beethoven—17; Bach—5; Brahms—4. (8%)

Indianapolis Symphony, Izler Solo-

New American Works Show Gains In Survey of 1956-57 Repertoire

By ROBERT SABIN

mon. 47 works. 38 composers. Brahms—5; Beethoven—4. (15%) Los Angeles Philharmonic, Eduard van Beinum. 59 works. 30 composers. Beethoven—9; Brahms, Mozart, Wagner—4; Bartok, Mahler—3. (9%) Louisville Orchestra, Robert Whitney. 24 works. 22 composers. Bach, Beethoven—2. (17%) Minneapolis Symphony, Antal Dorati. 78 works. 41 composers. Strauss, Johann Jr.—9; Beethoven—8; Bartok, Mozart, Tchaikovsky—4. (8%) Nashville Symphony, Guy Taylor. 23 works. 21 composers. Debussy, Ravel—2. (17%) National Symphony, Howard Mitchell. 58 works. 34 composers. Beethoven—15; Mozart—4; Rachmaninoff, Tchaikovsky—3. (14%) New Orleans Philharmonic, Alexander Hilsberg. 68 works. 41 composers. Beethoven—9; Mozart—4; Brahms, J. Strauss, R. Strauss, Tchaikovsky, Wagner—3. (8%) New York Philharmonic-Symphony, Dimitri Mitropoulos. 188 works. 92 composers. Beethoven—15; Verdi—9; Brahms, Mozart—8. (12%) Oklahoma City Symphony, Guy Fraser Harrison. 51 works. 37 composers. Beethoven—4; Bach, Prokofiev, R. Strauss, Tchaikovsky—3. (16%) Philadelphia Orchestra, Eugene Ormandy. 110 works. 57 composers.

AMERICAN

Barber	* 8,	36
Schuman	3,	22
Gershwin	5,	18
Creston	5,	17
Hanson	4,	15
Piston	6,	13
Gould	6,	12
Copland	5,	12
Dello Joio	2,	12
Thomson	6,	10
Cowell	5,	10
Riegger	3,	10
Menotti	3,	9
Hovhaness	3,	7
Harris	1,	7
Mennin	3,	6
Foss	2,	5
Schuller	2,	5
Robertson	2,	4

*The first figure indicates the number of different works played by the 31 orchestras included in this survey; the second figure indicates the total number of performances of all of these works given by the 31 orchestras.

FOREIGN (Modern)

Stravinsky	11,	54
Hindemith	8,	41
Vaughan Williams	6,	18
Kabalevsky	3,	18
Shostakovich	5,	17
Villa-Lobos	6,	14

NEW AMERICAN WORKS

Babin, Victor: Two Piano Concertos. (Cleveland).
Bacon, Ernst: "Great River" (The Rio Grande) for Orchestra and Narrator. (Dallas).
Bender, Natasha: Soloiloquy for Oboe and Orchestra (Houston).
Berstein, Leonard: Overture to "Candide" (New York).
Cowell, Henry: Variations for Orchestra (Cincinnati).
De Gastyne, Serge: "Hollie Hall Symphony" (Cincinnati).
Diamond, David: Symphony No. 6 (Boston); Sinfonia Concertante (Rochester).
Dorati, Antal: "The Way of the Cross" (Oratorio) (Minneapolis).
Foss, Lukas: Psalms for Chorus and Orchestra (New York).
Gesensway, Louis: "Now Let the Night be Dark for all of Me" (Tone Poem) (Philadelphia).
Goeb, Roger: Concertino for Orchestra No. 2 (Louisville).

Gorton, Thomas: Symphony No. 1 (San Antonio).
Gould, Morton: "Jekyll and Hyde Variations" for Orchestra (New York).
Hanson, Howard: "The Song of Democracy" (Washington, D. C.).
Hoiby, Lee: Pastoral Dances for Flute and Orchestra (New Orleans).
Hovhaness, Alan: "Ad Lyram" (Houston).
Kilpatrick, Jack F.: Symphony No. 7 (San Antonio).
Koutszen, Boris: Overture "From the American Folklore" (Pittsburgh).
Kubik, Gail: Symphony No. 3 (New York).
Lockwood, Normand: "Am I My Brother's Keeper?" Part I of the Oratorio, "Children of God" (Cincinnati).
Manczyk, Frits: Six Variations on a Sarabande by J. S. Bach (Cincinnati).
Mann, Robert: Fantasy for Orchestra (New York).
Meyerowitz, Jan: Symphony, "Midrash Esther" (New York).
Piston, Walter: Serenata (1956) (Louisville).
Rice, William E.: Concerto for Wind and Percussion Instruments (Houston).

Beethoven, Mozart—7; Debussy—6; Brahms, R. Strauss, Tchaikovsky, Wagner—5. (7%)

Pittsburgh Symphony, William Steinberg. 74 works. 51 composers. Beethoven—7; Brahms, Wagner—5; Rossini, R. Strauss—3. (7%)

Rochester Philharmonic, Guest Conductors. 55 works. 38 composers. Ravel—4; Beethoven, R. Strauss, Verdi—3. (11%)

Saint Louis Symphony, Vladimir Golschmann. 77 works. 44 composers. Beethoven—9; Brahms—6; Berlioz, Mozart, Ravel, Tchaikovsky—3. (5%)

San Antonio Symphony, Victor Alesandro. 51 works. 37 composers. Brahms, Handel, Tchaikovsky—3. (19%)

San Francisco Symphony, Enrique Jorda. 77 works. 47 composers. Mozart—7; Beethoven—6; Tchaikovsky—4. (8%)

Seattle Symphony, Milton Katims. 37 works. 33 composers. Beethoven—3. (11%)

Tucson Symphony, Frederic Balazs. 21 works. 14 composers. Bach—4. (9%)

Tulsa Philharmonic, H. Arthur Brown. 36 works. 24 composers. Mozart—5; Brahms—4; Puccini—3. (0%)

Utah Symphony, Maurice Abravanel. 60 works. 44 composers. Bach, Handel—4; Beethoven, Tchaikovsky, Wagner—3. (13%)

Walton	6,	13
Ginastera	3,	12
Kodaly	5,	11
Milhaud	5,	10
Orff	2,	9
Britten	4,	8
Bloch	4,	7
Chavez	3,	6
Dallapiccola	3,	6
Toch	3,	6
Barraud	2,	6
Khachaturian	2,	5
Bentzon	2,	5

FOREIGN (Standard)

Beethoven	29,	294
Mozart	54,	166
Brahms	15,	141
Wagner	23,	108
Tchaikovsky	18,	103
R. Strauss	14,	83
Ravel	13,	80
Prokofiev	10,	65
Bach	39,	60
Schumann	7,	57
Debusky	13,	52
Rachmaninoff	7,	52
Berlioz	11,	51
Mendelssohn	11,	50
Handel	18,	47
Haydn	13,	46
Dvorak	8,	46
Weber	7,	36
Schubert	7,	34

Rieger, Wallingford: Overture, Op. 60 (Cincinnati). Robertson, Leroy: Cello Concerto (Salt Lake City); "American Serenade" for Strings (Salt Lake City). Rogers, Bernard: Portrait for Violin and Orchestra (Cleveland). Rorem, Ned: Design for Orchestra. Rosenthal, Laurence: Ode (New York). Schuller, Gunther: Dramatic Overture (New York).

Sherwood, Gordon: Introduction and Allegro (New York). Smit, Leo: Symphony No. 1 (Boston). Swanson, Howard: Concerto for Orchestra (Louisville). Trythall, Gilbert: "A Solemn Chant" for String Orchestra (Nashville). Van Vactor, David: Fantasia, Chaconne and Allegro (Louisville). Verrall, John: "Portrait of Saint Christopher" (Seattle). Waldrup, Gid: Symphony No. 1 (San Antonio).

OTHER NEW WORKS

Arnell, Richard: Ceremonial and Flourish for Brasses (Houston). Arnold, Malcolm: Symphony No. 2 (Chicago). Auric, Georges: Symphonie Suite, "Phedre" (St. Louis). Barrad, Henry: "Te Deum" for Chorus and Orchestra (Boston). Bentzon, Niels Viggo: Variazioni Breve (New York); Pezzi Sinfonici, Op. 109 (Louisville).

Bloch, Ernest: Symphony in E flat (Cincinnati); "Proclamation" for Trumpet and Orchestra (New Orleans). Braine, Evard F.: Concert Overture, Op. 2 (Washington, D. C.). Davies, H. Walford: Solemn Melody (Houston). Dick, Marcel: Capriccio for Orchestra (Cleveland).

Dohnanyi, Ernst von: Symphony in E, Op. 40 (Minneapolis). Donatoni, Franco: Concertino for Strings, Brass and Solo Timpani (Cleveland). Egge, Klaus: Violin Concerto (New York). Kornsand, Emil: Metamorphosis (Boston). Lees, Benjamin: Piano Concerto No. 1 (Indianapolis). Le Guillard, A.: "Prelude a la Conte de Fees" (Atlanta). Letellier, Alfonse: "Aculeo", Suite for Orchestra (Louisville). Martinon, Jean: "Hymne a la Vie" (Boston). Martinu, Bohuslav: "The Frescoes of Piero della Francesca" (Cleveland). Paray, Paul: Mass for the 500th Anniversary of Joan of Arc (Detroit). Tansman, Alexandre: Concerto for Orchestra (Boston). Tippett, Michael: Ritual Dances from "The Midsummer Marriage" (Houston). Vaughan Williams, Ralph: Symphony No. 8 (Philadelphia). Villa-Lobos, Heitor: Piano Concerto No. 5 (Cleveland).

Walton, William: "Johannesburg Festival Overture" (Boston); Cello Concerto (Boston).

Tucker Finds Rewarding Role As Musical Envoy to Far East

By FRANK MILBURN, JR.

After completing a 50,000 mile trip that took him on a concert tour of the Far East, Richard Tucker might reasonably be expected to be tired. But on the contrary, Mr. Tucker, who is the first American tenor to tour that part of the world, was as excited and enthusiastic about his experiences as a young boy would be about his first ride in an airplane.

"I could talk three hours every day for three months," Mr. Tucker will tell you, "and still not be able to say everything I want. I'm still so wound up about the trip that I hope to write a book about it."

The "Good Will" tour, which took two years to arrange, was sponsored by ANTA (American National Theatre and Academy) and took Mr. Tucker to nine countries during an eight-week period, in which he gave 20 concerts. The tour began in Bangkok on May 9 and included appearances in Saigon, Singapore, Kuala Lumpur, Hong Kong, Taipei, Seoul, Pusan, Manila, and Tokyo, as well as other cities in Japan. Traveling with the artist were his wife; Erwin Josep, his accompanist; and Getta Strok, who booked the Far Eastern tour.

Mr. Tucker will candidly admit that the tour was strenuous physically. Though the distances may not look far on the map and though travel was by air, it was a lengthy and tiring trip. Many unforeseen difficulties were also encountered. There were anti-atomic-bomb demonstrations in Japan, floods in Bangkok, and an earthquake in Hong Kong. More serious problems were posed by the oppressive heat and the epidemic of Asiatic influenza in the Far East. When Mr. Tucker landed in Singapore and was observed to blow his nose, one newspaper queried:

"Did the flu bug bite world famous tenor Richard Tucker in Singapore yesterday?"

Emergency Recital in Formosa

Mr. Tucker arrived in Taipei, Formosa, just at the time of the anti-American demonstrations during the end of May. Tension ran high in the Grand Hotel in the city, where the Tuckers were confined for safety's sake along with other Americans. To calm the excitement, Mr. Tucker gave an impromptu recital in the din-



Richard Tucker is surrounded by young Japanese autograph hunters

ing room, and most appropriately one of his offerings was Handel's "Sound an Alarm".

Even his return trip to New York was not without its mishaps. On the last leg of the journey, he discovered that his flight had been canceled and that he would have to take an earlier plane, forcing him to arrive in New York several hours before he was expected. The reason for the airplane's cancellation: all plane flights from California to the East were rescheduled because of the nuclear explosion at Yucca Flats.

But though the trip was physically and mentally strenuous, it was a rich and rewarding experience, and Mr. Tucker was able to make many new friends for the United States in his role as musical ambassador.

An incident in Seoul perhaps will explain how Mr. Tucker was received on his tour. The theatre had seats for 4,200, but some 7,000 people appeared, finding seats on the floor and standing along the walls. (In Pusan the hall had room for 1,500, so when 4,500 people arrived, 3,000 had to sit outside, the concert relayed to them by loudspeakers.) After the Seoul performance, a woman presented Mrs. Tucker with a corsage made of silk and resembling an orchid. As Mrs. Tucker thanked her she asked for the woman's name, saying that Mr. Tucker would also like to express his appreciation.

"Don't thank me," the Korean woman said. "I am giving you this, so I can express my thanks."

Appreciation was also expressed in

other ways. Mr. Tucker had been told that Oriental audiences are much less vociferous than American ones, and that if the applause was not as hearty as customary in other parts of the world, not to think that his concerts had been unsuccessful. But as Mr. Tucker says straightforwardly: "Nobody wants to hear gentle applause." And Mr. Tucker did not. His farewell concert in Tokyo, with the Tokyo Symphony under Masashi Uyeda, was typical. After he had sung "Vesti la giubba", the hall resounded with cheers, and one listener told him: "In baseball, you'd be the home-run batter, and in music you bat 1,000!"

Mr. Tucker found that the music most popular with audiences was French and Italian arias and Italian folk songs, and he sang as many as seven arias during one program. According to Japanese press reports, the audiences also enjoyed thoroughly the Japanese songs (sung in the original language). When he was singing these, he asked the listeners to join with him, and they did.

Also Gave Lectures

His interest in the musicians of the countries visited was acute. He heard many students, offered training hints, and even gave lectures in his spare time. To the question that was asked most often on the tour—How do you hold your breathe so long?—he would explain about his vocal training and long years of study, under the late Paul Althouse.

Some of the students traveled for hours by bus to hear his concerts. They would greet him or bid him farewell at the stations, often giving him souvenirs for himself and family. An interesting sidelight on Mr. Tucker's trip was that he took with him and distributed the names of 300 Great Neck (L. I.) Saddle Rock school children, age 9-11, who wanted to correspond with children of the same age group in the Far East.

Along with his interest in the students was his desire to become acquainted with the native folk music. He acquired instruments, brought



Mr. Tucker gets some pointers on baseball from two Japanese players, Kaoru Betto (left) and Kazuchiro Yamauchi

back manuscripts. The orchestra in the Imperial Palace in Tokyo gave him a private recital. Soon he hopes to make a recording of music from the Far East, singing the songs in the original languages.

Since he believes that there is a great hunger for good music in the Orient, Mr. Tucker hopes that other American singers will tour there. If he has one important bit of advice to give young American singers, it would be not to tour the Far East until they have made a name for themselves. And the only way to be known there is through recordings, since the main way music is communicated in the Orient is through records played on the radio.

Would he make the trip again? Of course, but the next time he would take four months instead of two.

"There was no time to relax. In this country, the day I am to sing, I isolate myself and don't speak in order to spare my voice. There it was impossible. I was sent to the Far East to do a job for the United States, and it was like being on duty for 24 hours."

That it was a hard job is obvious. But it was also a job worth many times the effort in terms of international good will.

Paray and Brailowsky Initiate

Los Angeles.—Hollywood Bowl's 36th season of Symphonies Under the Stars opened July 9 with Paul Paray conducting the Los Angeles Philharmonic and Alexander Brailowsky as piano soloist in Rachmaninoff's C minor Concerto. Bruno Walter was the guest of honor, since it was the 30th anniversary to the day of his first appearance in Hollywood Bowl. Following the intermission, tribute was paid to the veteran conductor by Victor Montgomery, president of Hollywood Bowl Association, and Mr. Walter was presented with an inscribed silver bowl by Mrs. Z. Wayne Griffin (Elinor Remick Warren), honorary chairman of the opening night's welcoming committee. Mr. Walter replied with one of his characteristic speeches, expressing his faith in great music.

The opening concert was well attended, but the performances were not particularly notable. In neither Liszt's "Les Préludes" and Franck's Symphony in D minor could the orchestra play up to top form because of Mr. Paray's erratic beat, his lack of a stable rhythmic impulse, and his habit of sudden accelerations and retardations of tempo. Mr. Brailowsky gave a small-scaled version of the Rachmaninoff concerto, and Mr. Paray's accompaniment was not of much assistance toward a smoothly running performance.

Antonietta Stella made her first West Coast appearance at the concert of July 11. Beginning at a somewhat low level because of nervousness, the soprano was soon in command of her powers. The flexibility and brilliance of her vocalism was evident in "Ernani, involami" from "Ernani", and there was a fairly sumptuous tonal realization of arias from "Tosca" and "Madama Butterfly", with two from "La Bohème" for encores. The singer was severely handicapped by Mr. Paray's inflexible accompaniments. The conductor offered an unimpressive account of Beethoven's Seventh Symphony, a listless one of the suite from Falla's "El Amor Brujo", and Wagner's "Tannhäuser" Overture.

Morini Plays Brilliantly

Mr. Paray had still a third concert on July 16, the principal event of which was Eric Morini's remarkable performance of the Tchaikovsky Violin Concerto. Miss Morini took the old piece in hand and completely did it over, with the most tasteful musicianship, keen intelligence, an exceptional gamut of tonal variety, and brilliant technique. Mr. Paray's reading of Brahms's Second Symphony had moments, though they were mostly negated by an erratic finale, and Rimsky-Korsakoff's "Capriccio Espagnol" could have done

Columbus Boychoir Touring Latin America

The Columbus Boychoir is on a ten-week tour of Latin American countries. The tour, which commenced Aug. 5, is being subsidized by President Eisenhower's Special International Program for Cultural Presentations. Accompanying the Boychoir are four adult soloists from the Westminster Choir—Elaine Johnson, Kenneth Mahy, Ralph Farris, and Walter Keith.

Two operas, Menotti's "Amahl and the Night Visitors" and Mozart's "Bastien and Bastienne", as well as songs of Handel, Lotti, Palestrina, Benjamin Britten, William Schuman, Lukas Foss and Randall Thompson; American folk songs and Negro spirituals; and a Mass by the Choir's director, Donald Bryant, have been scheduled for the various programs presented by the Choir.

The countries in which performances have been scheduled include Mexico, Guatemala, Colombia, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, Trinidad, Venezuela, Curacao, Puerto Rico, the Dominican Republic, Jamaica, and Cuba.

Chicago Symphony Bequeathed \$2,000,000

Chicago.—The Chicago Symphony has been the recipient of a \$2,000,000 bequest from the estate of Lillian Van Alstyne Carr, widow of Clyde M. Carr, Chicago steel executive who died in 1923.

The will of Mrs. Carr, who died last June 29, revealed that a gift of \$1,000,000 to the orchestra by Mr. Carr, to be passed to the trustees of the organization after the death of Mrs. Carr, had grown to \$1,928,000. Mrs. Carr's will added a personal bequest of \$72,000 to raise the total to \$2,000,000.

It has been estimated that earnings on the investment of the money would give the orchestra an income of \$80,000 a year.

Bowl Series

without so much labored emphasis of unimportant details.

Milton Katims' conducting debut in Hollywood Bowl took place on July 18. He was not uniformly convincing nor was his control of the orchestra all that it might have been in a cautious and somewhat rigid reading of Tchaikovsky's Fourth Symphony. But he left a much better impression in a deftly colored reading of Respighi's "The Pines of Rome". Marian Anderson was the soloist, at her best in "O, mio Fernando", from Donizetti's "La Favorita". There was much of the usual Anderson charm and intensity in a group of solo songs with orchestra and encores with piano, though there was a repeated tendency to sing flat.

Mr. Katims was far more relaxed in his second concert, on July 23, and extracted a much better quality of playing from the orchestra in a smoothly rhythmical reading of Rossini's "La Gazza Ladra" Overture, and an intelligent and persuasive one of Brahms's Fourth Symphony. The occasion also marked the debut of Gyorgy Cziffra, a new Hungarian pianist whose name had invariably been coupled with that of Vladimir Horowitz in all the publicity matter that had been released about him. In the Tchaikovsky B flat minor Concerto Mr. Cziffra did indeed prove

himself a virtuoso with clean-cut playing, fast and powerful octaves, and crisp finger facility. But his musicianship was open to question in the piecemeal fashion with which the concerto was slowed down for every lyrical bit and speeded up beyond the ability of conductor and orchestra to catch him in every passage that offered the least chance for virtuoso display. An interesting and an able pianist perhaps—but an injustice to him to be advertised as another Horowitz.

The Royal Danish Ballet soloists took over the Bowl for a miscellaneous program of their typical repertoire on July 25, and excerpts from Tchaikovsky ballets on July 27. The dancers seemed to be evenly matched and well trained in a recognizable classical tradition. The dancing was excellent technically and the choreography had some moments of charming invention, but it was all a bit lack-luster and old fashioned. Robert Zeller conducted the Los Angeles Philharmonic Orchestra, which remained in its usual quarters in the shell, while the dancers appeared on the covered reflecting pool in front of the shell.

"Personality Nights"

In addition to the usual eight Saturday night "Pops", the Bowl this year is adding four "Personality Nights" with popular entertainers, on Friday nights. The first of these, on July 12, was Nat "King" Cole, with the Nat "King" Cole Trio and Nelson Riddle conducting the orchestra, and the Bowl was nearly filled to capacity.

The following night, July 13, the huge theatre actually was filled to capacity and several thousand were turned away for the annual Rodgers and Hammerstein program, conducted by Johnny Green. The soloists were Jane Powell, soprano; Katherine Hilgenberg, alto; Artur Ross-Jones, tenor; Harve Presnell, baritone, assisted by the Roger Wagner Chorale.

Ella Fitzgerald was not only the soloist but the whole show at the second "Pops", on July 20, for the entire program consisted of songs, accompanied first by the entire orchestra, later by a small "combo". Again the Bowl held a very large audience.

The Greek Theater in Griffith Park has been having a phenomenally successful season, opening July 8 with a variety show headed by Judy Garland, continuing with the Jose Greco dancers, July 8-13, and Harry Belafonte for three weeks, opening July 15.

Other events have been Inesita, Spanish dancer, July 19, and Daniza Ilitsch, soprano, July 2, in the UCLA series at Schoenberg Hall, and three "Festival Bach" concerts at the Purple Onion.

—Albert Goldberg

Symphony Completes 12th Annual Tour

Chapel Hill, N. C.—The North Carolina Symphony, under the direction of Benjamin Swalin, has completed its 12th annual tour, giving 116 concerts in North Carolina and nearby states. Among the soloists were Walter Carringer, tenor; Edward Blanchard, baritone; Frederick Sahlmann and Nicholas Zumbo, pianists; and Fletcher Moore, organist.

Partially subsidized by the state legislature, the orchestra traveled 7,005 miles during the season. It presented such works as Mozart's "Prague" Symphony and Piano Concerto in E flat, K. 271; Beethoven's Fourth Symphony; Brahms's First Symphony; Prokofieff's "Cinderella" Suite; Handel and Vivaldi concertos; Ravel's Piano Concerto in G major; and works by American composers.



Mephisto's Musings

Of Excellent Pith

"And there's a nice youngster of excellent pith:
Fate tried to conceal him by naming him Smith:
But he shouted a song for the brave and the free—
Just read on his medal.

'My country, of thee' "

—Oliver Wendell Holmes

"Are 50,000,000 Americans Wrong About 'America'?". That is the title of an article printed in the *Boston Herald* for Dec. 8, 1935. To avoid any possible confusion as to the nature of the article, I feel it best to promptly state that the "America" referred to is the song which begins with the line "My country, 'tis of thee".

The article claims that despite the statements of the Rev. Samuel Francis Smith, the song's author, and despite the Congressional resolution passed in June, 1932, advocating the national celebration to commemorate the 100th anniversary of the song's first performance at the Park Street Church, Boston, "America" was not written in February of 1832, but in February of 1831. Documents substantiating their argument include the program of the first performance, which clearly states the date as July 4, 1831, the Park Street Church's *Sabbath School Treasury*, and various newspapers of the day. Although none of the publications—with the exception of the program, which quotes the text of the song—makes direct mention of the piece, their point is very convincingly made. However, the Congressional resolution has not been retracted, and so, on this past July 4, the Park Street Church in Boston celebrated the 125th anniversary of the first singing of the song "America". A special message from President Eisenhower was read as part of the commemorative ceremonies.

Though it is possible that "the learned divine had been tricked by his memory" Dr. Smith has left his own account of the writing.

"It was about half an hour before sunset on a dismal day in February, 1832, when, as I was turning over the pages of one of the music books given to me for translation by Lowell Mason (organist and leader of the Handel and Haydn Society of Boston) my eye rested on the tune which is now known as 'America'. I liked the spirited movement of it, not knowing it at that time to be the air of

'God Save the King'. I glanced at the German words and saw that they were patriotic and suddenly I felt the impulse to write a patriotic hymn of my own, adapted to the tune.

"I reached out my left hand to a table that stood near and picked up a scrap of paper—for I have a passion for writing on scraps of waste paper; there seems to be a kind of inspiration in them—and immediately began to write. In half an hour I think—certainly before I took my seat—the words stood on the paper substantially as you have them today. I did not think very much of the words. I did not think that I had written a national hymn and had nearly forgotten the incident until some weeks later, when, much to my surprise, I heard it sung at a children's celebration on the Fourth of July at the Park Street Church."

Be it 1832 or 1831, Samuel F. Smith, when 23 years of age and a student of theology at Andover, Mass., gave the nation a song that made his name and fame a part of the history of America.

Why "Aberystwyth"?

Why do hymn tunes bear such names as "Theodore", "Aberystwyth", "Old Hundredth", "St. Gertrude", "Yigdal", "Little Cornard"? This question has occurred to many people, but few have ever tried to satisfy their curiosity to such an extent as Robert Guy McCutchan, Dean emeritus of the DePauw University school of music, editor of "The Methodist Hymnal" and author of "Our Hymnody", Mr. McCutchan has been fascinated by hymn tune names ever since he was four years old, when, as he writes, he heard his elder brother say one morning at family worship, "Let's sing 'Avison'."

The results of Mr. McCutchan's interest in the subject are now avail-

able in a book called, quite sensibly, "Hymn Tune Names" (Abingdon Press, \$3.75). It is a pioneer work, as the author points out, for which there is no bibliography other than a few scattered references in book chapters and magazine articles. Happily, the material is presented with a delightful sense of humor, an infectious relish for names themselves, and scrupulous scholarship. Beautifully organized, indexed and cross-referenced, the book is invaluable for the church musician; but I think many lay readers will find it absorbing reading, particularly those delighted by the small oddities of our culture. When Mr. McCutchan notes that the tune "Chautauqua" got its name because it was written at that New York site, he goes on to report that "Chautauqua" is an Indian name, variously interpreted to mean: 'a foggy place,' 'place where a child was washed away,' 'place of easy death,' 'bag tied in the middle,' 'where the fish was taken out'."

Hymn tune names go back to the days of the Old Testament, for many of the Psalms bear superscriptions saying they are to be sung to a certain melody. Thus Psalms Nos. 45 and 69 are to be sung to a tune called "Lilies". In the Middle Ages, Sequences—hymns introduced into Masses on certain days—acquired titles for their melodies, usually the first words of the first Sequence written to that tune. Only five are now sanctioned by the Roman Church, and four of these can be found in modern Protestant hymnody: "Victimae Paschali", "Veni Creator Spiritus", "Stabat Mater", and "Dies Irae".

The first English "Psalter" to give names to tunes was that of Thomas Est, dated 1592, but he named only three. It remained for Thomas Ravenscroft, in his "The Whole Book of Psalms" (1621),

"America", as it first appeared, in an 1832 music primer, "The Choir"

AMERICA. *4. 4.*

[Clef: C] [Key Signature: A major] [Time Signature: Common Time]

to give titles to all the tunes in his book. Unfortunately, it took only another 40 years for John Playford to begin confusing the issue by editing a book using some tunes from Ravenscroft but giving them different names. Since then, writers, composers, and hymnal editors have been designating or redesignating hymn tune names, sometimes appropriately, sometimes carelessly, with curious results.

Many of the names are of places, usually bearing some association with the hymn. Others are of authors, composers, saints. Acts of worship, the Christian virtues, first words of hymns or its major sentiments have indicated the title chosen.

Mr. McCutchan points out a turnabout case, in which a hymn tune title provided the name for an American city:

"The inhabitants of the small Maine village called Sunbury delegated their minister, the Reverend Seth Noble, to ride to Boston and make application for a post office. While waiting to be served at the proper office, the reverend gentleman kept humming this tune ['Bangor'] to himself. After Noble stated his case, the clerk, somewhat abruptly, said, 'What name?' 'Bangor,' was the immediate reply. So little Sunbury became Bangor." The tune was given its name originally by Ravenscroft in 1621, after the ancient city in Wales. It was first used for the text beginning "Hark! from the tombs a doleful sound"!

Incongruities

In applying names to a large batch of tunes in wholesale fashion, some incongruities have resulted. Frances Ridley Havergal, in "Havergal's Psalmody" (1871), noted that she named the tunes "systematically" from the *Natural Geography* of the Bible. Systematic it may have been, but a hymn about the crucified Jesus is called "Zaaniām", meaning "a double migratory tent", and one beginning "The Lord of might, from Sinai's brow", is called "Zoheleth", meaning "a serpent".

Lowell Mason, the most prolific of hymn tune composers, also found most of his names in the Bible and applied them at random. Thus, one of Isaac Watt's most triumphant poems had its corresponding tune named "Sephon", which means "dark, wintry".

Mr. McCutchan's final example of Mason's "infelicities" is the naming of another of Watts's hymns "Zerah". The word means "sprout" and the hymn begins:

"To us a child of hope is born,
To us a son is given."



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Personalities

Anita Cerquetti was married to Edo Ferretti, baritone, at Florence, Italy, on July 18. The soprano will make her debut in October in Mexico City, where she will be heard as Amelia in "A Masked Ball" and Leonora in "Il Trovatore". After her Mexican appearances, Miss Cerquetti will sing with the Chicago Lyric Opera.

Donald Gramm sang in five works that were given at the current Berkshire Festival, including the solo bass roles in Bach's "St. Matthew" Passion, Brahms's "Liebeslieder Waltzes", Beethoven's Ninth Symphony, Stravinsky's "Canticum Sacrum", and Berlioz's "L'Enfance du Christ".

Andor Foldes will be the soloist with the Orchestra Nacional at the Teatro Colón in Buenos Aires on Aug. 17. Previous to this appearance

with the Guatemala City Symphony. He will make a recital appearance at the University of Puerto Rico in San Juan. The violinist has been invited to make a third tour of South America in the summer of 1958.

Joseph Fuchs returned in July from a tour of South and Central America, which was sponsored by ANTA in co-operation with the President's Special International Program for Cultural Exchange.

Mr. and Mrs. Hugh Ross became the parents of their first child, a son, on July 9 in New York City.

Evelyn Beal, who will include the Western part of the United States on her tour this fall, will be the contralto soloist in the annual performance of Handel's "Messiah" in Reno, Nev.



Foto Levi

After his performance in the leading tenor role of Cherubini's "Gli Abencerragi" (which opened the Florence May Festival this spring), Louis Roney (right) is congratulated by Mr. and Mrs. (Gladys Swarthout) Frank Chapman

Mr. Foldes will tour Brazil. Between Jan. 1 and June 30, the pianist has made 89 appearances not only throughout Europe but also in such countries as the new state of Ghana and the Union of South Africa.

Lilian Kallir, who will make her New York Philharmonic-Symphony debut on Oct. 12, has just completed her third European tour. During August the young pianist will appear twice with orchestra at the Chautauqua Festival. This coming season Miss Kallir will tour the United States and western Canada and is already engaged for another European tour, including an appearance with the Orchestre de la Suisse Romande, under Ernest Ansermet.

Leonora Lafayette, since her appearance as Aida last fall at the Vienna Staatsoper, has sung at the Hamburg Staatsoper, the Amsterdam Opera House, the Cologne Opera, the Mainz Städtisches Theater, and the Strasbourg Municipal Theatre. She has also made concert and recital appearances in Berlin, Bremen, Mainz, Wuppertal, and Baden-Baden.

Zvi Zeitlin, whose Central American tour this summer includes a nationwide television appearance as soloist in Lalo's "Symphonie Espagnole", will perform the Sibelius Violin Concerto with the Orquesta Nacional in Mexico City and a Prokofieff concerto

Anna Russell, as Lady Bracknell, in "Half in Earnest", a new musical that is based on Oscar Wilde's "The Importance of Being Earnest" and that is now touring summer theatres

William Keith Macy will conduct the Reno University-Community Chorus and Orchestra.

Robert Merrill has been engaged to sing the musical narration for Lowell Thomas' new Cinerama film "Search for Paradise". Dimitri Tiomkin has written four songs for the production.

Betty-Jean Hagen will be the soloist in Walton's Violin Concerto at the Stratford (Ont.) Festival on Aug. 21. Next season the violinist will be a

Zvi Zeitlin (right) discusses with Robert Starer a new composition by Starer, commissioned by the Morningside Music Festival (New York City), which will be premiered by the violinist on Aug. 21



soloist with the Victoria (B. C.) Orchestra, and the Pittsburgh Symphony, under William Steinberg. In New York she will appear on the Young Artists Series at the Metropolitan Museum of Art. Her six-week tour of Europe next February and March will include solo engagements with the Orchestre de la Suisse Romande in Geneva, under Sir John Barbirolli; the Bergen (Norway) Harmonien, under Carl Garaguly, and with the Arnhem and the Brabant orchestras in The Netherlands.

Howard Mitchell conducted the National Symphony of Guatemala in three concerts in July. He was recently named chairman of the American Committee of Honor for the Decade de la Nouvelle Musique Americaine in Brussels this October (see July issue, page 23).

Elaine Malbin was scheduled to be a special guest on the CBS Television program "Stand Up and Be Counted" on July 22.

Gyorgy Cziffra was a winner in the piano division of the Grand Prix du Disque.

Thor Johnson has been appointed to the federal government's new Advisory Committee on the Arts. The committee, organized at the request of President Eisenhower, will deal with the government's international cultural exchange program.

Mrs. Bernardo De Muro, of the International Operatic Exchange (Attività Lirica e Cinematografica), is scheduled to return to New York from Rome in September.

Ginia Davis will record American folk songs for the French company "Chant du Monde". Her other activities will include appearing with the Strasbourg Radio Orchestra, under Charles Bruck, and in a new opera by Landowski.

Gloria Lane has been engaged to sing at the Berlin State Opera from Nov. 15 to Dec. 15 and from next April 1 to June 1. Her roles will include Eboli in "Don Carlo", Ulrica in "A Masked Ball", and Carmen.

Herbert von Karajan and **Karl Boehm** were recently awarded the Mozart Ring, a special honor con-

Antonietta Stella arrives in New York from Rome on her way for concerts in Cincinnati and the Hollywood Bowl



ferred in Austria for outstanding performances.

The Vienna Choir Boys will be seen in the film "The Happiest Day in My Life", which is being made in Austria.

Florence Quartararo and **Italo Tajo** have revealed that they were married secretly last August.

Carl Schuricht, who is making guest appearances at Tanglewood and Ravinia Park this summer, recorded recently Beethoven's nine symphonies with the Paris Conservatory Orchestra.

Mr. and Mrs. Julius Rudel became the parents of a third child, their first son, on July 1 in New York City.

Guy and Monique Fallot, who will begin their first American tour on Nov. 7, will give a New York Town Hall recital on Nov. 7.

Marion McDougall has just completed her second European tour that included appearances in Milan, Bergamo, and Paris.

Jan Rubes was invited to appear in Mozart's "The Abduction from the Seraglio" with the Frankfurt Opera in July. He was also a soloist in the Verdi "Requiem", under Igor Markevitch, in Mexico.

Lois Toman, American mezzo-soprano, has signed a contract with the Staatstheater in Wiesbaden, Germany, and will sing Waltraute in "Götterdämmerung" and Dorabella in "Così fan tutte". **Walter Martin**, American baritone who has been singing with the Stuttgart and Mannheim operas since 1954, has signed a contract with the Koblenz opera to sing lyric and Italian roles. **Claire Watson** has been re-engaged by the Frankfort opera to sing leading soprano roles for the 1957-58 season.

Margaret Roggero has been singing in a number of performances at the Central City (Colo.) Opera Festival, including appearances as Maddeleena in "Rigoletto" and Czipra in "The Gypsy Baron".

Paul Matthen, bass-baritone, will sing leading roles at the Augsburg Opera.

Dolores Wilson holds Daniela Victoria Maria Theresa, while the child's father, Giuseppe Campora, looks on. Mrs. Campora is the former Francesca Maria Nespoli, Contessa da Rinforetta



MUSICAL AMERICA

Santa Fe Launches Opera Festival

Santa Fe, N.M.—A production of Puccini's "Madame Butterfly" opened the new opera festival in Santa Fe, on July 3. The weather was perfect; a slight wind and intense moonlight provided a background for the first performance of opera in the open air in this ancient city. The opera, sung in English, as a whole was well performed and the production at times outstanding. John Crosby conducted, and his handling of the score and orchestra was excellent, leaving little to be desired.

Maria Ferriero sang the title role. Her interpretation was masterly and deserves high praise. She has a voice of great lyric charm, and even in the most dramatic moments there was no hint of strain. The part of Suzuki was portrayed by Regina Sarfaty with a great deal of skill. The singer kept her voice and movements within the pattern dictated by the moods of the central character of *Butterfly*.

William McGrath was Pinkerton and showed a remarkable ability to underact in a part that too often fails from overstressing the dramatic content. The whole cast worked with a unity that was surprising on a first night. The stage sets by Bill Butler were excellent and in perfect taste.

Productions Excellent

The company's production of Mozart's "Così fan tutte" was an outstanding one, in acting, in voices, and in stage sets and costumes. The setting alone beneath the moon of New Mexico provided touches of sheer magic.

The cast included Shirlee Emmons, as Fiordiligi; Mary McMurray, as Dorabella; Joan Moynagh, as Despina; Loren Driscoll, as Ferrando; Peter Binder, as Guglielmo; and Spelios Constantine, as Don Alfonso. They used Ruth and Thomas Martin's English version.

The excellent orchestra was under the fine direction of Vernon Hammond. There is nothing except praise that can be written of this production—it was splendid in every way.

The new amphitheater seats 482, and is constructed in an arc which has as its center a point some 60 feet behind the rear of the stage, so that each seat is focused upon a common spot. The wings of the stage slant outward, the roof is canted slightly upward and a pool of water sits between the orchestra and the audience, reflecting the sound toward the listeners. A series of sliding panels at the rear of the stage provides adjustments for each opera, or may be left open offering a view of the Jemez Mountains. To meet the enthusiastic demands from the audiences and visitors to the Southwest, the Association has revised its July-August schedule to allow for ten extra performances.

Stravinsky Opera Given

On July 17, 19, and 20, the Santa Fe Opera presented Stravinsky's "The Rake's Progress", in commemoration of the composer's 75th birthday. The production was conducted and staged by Robert Craft, long-time associate of the composer.

Lighting and sets created the mood of the libretto and the drawings of William Hogarth with an almost painful exactness. The madhouse scene became a pageant of a lost mind struggling with the fact of death.

The cast was excellent. Ann was portrayed by Marguerite Willauer, who captured the very spirit of the

part. Loren Driscoll as Tom Rakewell, convincingly projected the weakness of this character. Others in the cast included Mary McMurray, Regina Sarfaty, William McGrath, and Spelios Constantine, each performing their parts with intensity and understanding.

Mr. Stravinsky, who was present for the performance, appeared on stage with the cast and conductor to accept the applause. It was an excellent production, one long to be remembered.

—Alfred Morang

Marlboro Holds Eighth Music Festival

Marlboro, Vt. — The Marlboro Music Festival, under the direction of Rudolf Serkin, opened its eighth season on June 30. The festival, which will run through Aug. 25, is offering a series of Sunday concerts and a series of weekend concerts. The seven Sunday concerts are being given June 30 through Aug. 11, and are presenting works by Bach, Beethoven, Dvorak, Haydn, Mozart, Rossini, Schubert, Schumann, Stravinsky, and Webern. The weekend concerts will be presented Aug. 16 through Aug. 25.

The festival orchestra is under the direction of Alexander Schneider and the performing artists include Rudolf Serkin, Martial Singer, Alexander Schneider, Bjoern Andreasson, Lotte Bamberger, Raymond Benner, Myron Bloom, Herman Busch, Madeline Foley, Claude Frank, Alfred Genovese, Felix Galimir, Richard Mackey, Blanche Honegger Moyse, Louis Moyse, Marcel Moyse, and Harold Wright.

New Antheil Opera Premiered in Denver

Denver, Colo.—George Antheil's latest opera, "Venus in Africa", was premiered at Denver University's Little Theatre on May 24, by the School of the Theatre.

Called a musical-fantasy, the libretto by Michael Dynes tells the story of two young American lovers sojourning in a Tunisian fishing village. It relates how Charles, derided by his petulant Yvonne as an inexperienced boy, evokes an ancient statue of Venus to teach him the ways of love, and how a luscious Venus-Girl comes to his aid.

Antheil's setting lacks the vigor of his earlier opera, "The Brothers", for which Venus was written as a companion piece. His angular melodies have little concern for the vocal line. The singers had difficulty in making themselves understood, particularly when in low voice with the orchestra playing fortissimo.

Waldo Williamson gave the brittle score a sympathetic reading, and Edwin Levy's stage direction was suitably stylized. The costumes were appropriate, and Robin Lacy's set and lighting were very professional. Marilyn Winters made a shrill Yvonne, Winifred Magoun looked and sounded lovely as the Girl, and Richard Schleifer's pleasing baritone suited the dull hero.

—Emmy Brady Rogers

Nola Consolidates Recording Studios

The V. J. Nola Recording Studios have consolidated at their Steinway Hall address all the facilities of their Penthouse Sound Studios and their Broadway Branch. The move has made the company the largest independent recording and transcription

service under one roof. The new arrangement has 30 studios devoted to recording on tape, motion picture film, and disks; TV rehearsal halls; and the Steinway Concert Hall, which became part of the Nola holdings about six months ago.

The concern now occupies the equivalent of four floors dedicated to the production of "full range" high-fidelity sound. The recording studios are equipped with the newest type of tape machines, heavy duty, variable pitch recording lathes, and specially designed consoles for mixing, mastering and copying. A fully equipped broadcast-type of control booth is being added to the Steinway Concert Hall.

a tribute to his untiring efforts on behalf of musical culture in this city. Mr. Alderwick was given a gift purse amounting to \$1,000, presented to him by the concertmaster of the orchestra, Edward Daly, on behalf of the members of the orchestra and friends.

On May 7, a silver anniversary concert—the last of the season—was given in the Proctor High School Auditorium, with James Wolfe as soloist in the Rachmaninoff Piano Concerto in C minor. Mr. Alderwick was presented with a testimonial plaque signed by the mayor of the city of Utica and officers of the board of directors of the orchestra.

—Harris Pine

Utica Citizens Honor Alderwick

Utica, N. Y.—A testimonial dinner, attended by 250 musicians, music-lovers, and civic leaders, took place on May 1, at the Hamilton Hotel in honor of Edgar J. Alderwick, in honor of his 25th anniversary as conductor of the Utica Civic Orchestra and as

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Arias and Songs. Disks by Kirsten Flagstad, Renata Tebaldi, Inge Borkh, Anita Cerquetti, Lisa Della Casa, and Hilde Gueden, sopranos; Giulietta Simionato, mezzo-soprano; Kathleen Ferrier, contralto; Fernando Corena, bass. (London, \$3.98 each) ★★

Nine disks of arias and songs, sung by distinguished artists on the company's roster, have recently been released by London Records. A few other disks, issued some months ago, are also considered in this collection. While the performances are not uniformly successful, they are all worth the attention, in varying degrees, of anyone interested in singers and singing.

The most satisfactory record is Renata Tebaldi's "Recital of Songs and Arias" (LL 1571). The great Italian soprano lavishes her exquisite vocalism on 14 works, most of them of Italian origin and sung in Italian. They range from such familiar items as Alessandro Scarlatti's "Le Violette" to three novelties from the last half of the 19th century, by Giuseppe Martucci. Most of the songs and arias are beautiful in themselves, but even when they are of lower standard, Miss Tebaldi brings such warmth of temperament, such subtlety of vocal coloration, as to make the whole recital irresistible. Giorgio Favaretto is the worthy accompanist. Italian and English texts are supplied.

Operatic Rarities

In her Operatic Recital, Vol. 3 (LL 1354), Miss Tebaldi sings excerpts from operas rarely, if ever, heard in American opera houses, plus two arias from "Le Nozze di Figaro". Alberto Erede conducts the Orchestra of the Accademia di Santa Cecilia in Rome for the soprano in arias from Rossini's "William Tell", Catalani's "La Wally", Mascagni's "Lodovetta", Cilea's "Adriana Lecouvreur" (which Miss Tebaldi will sing in Chicago this fall), and Refice's "Cecilia". Often undistinguished musically, the Italian works do have the merit of exhibiting the voice in spectacular fashion, calling for high pianissimos, dramatic leaps, and soaring climaxes. The soprano fulfills all these requirements with ease and consummate artistry.

The great Norwegian soprano, Kirsten Flagstad, is heard in a recital of Bach and Handel arias (LL 1641), accompanied by the London Philharmonic, conducted by Sir Adrian Boult, and in 14 Grieg songs (LL 1547), with Edwin McArthur at the piano. The nobility of Miss Flagstad's voice and style are effective enough in the Bach and Handel arias, but it is the disk of lovely Grieg songs, to which the soprano brings more warmth and urgency, that should find the most admirers.

A striking new voice and temperament is that of Anita Cerquetti, young Italian soprano who has sung in this country only with the Chicago Lyric Opera. The voice is large and warm and flexible enough to negotiate some fiendishly difficult arias from Verdi's "Nabucco" and Spontini's "Agnes von Hohenstaufen" as well as better known arias from "Aida", "Tosca", etc. Not yet the perfect vocalist nor the mature musician, Miss Cerquetti

is already an exciting singer, who, it is to be hoped, will continue to develop in the right direction. The chorus and orchestra of the Maggio Musicale Fiorentino, conducted by Gianandrea Gavazzeni accompanies the artist in her recording debut (LL 1601).

Lisa Della Casa's lovely, cool voice and impersonal style are a constant delight in five arias from Handel's "Julius Caesar" (sung in German), an opera in which the soprano has had considerable success. Beautiful sounds also mark her singing of four arias from Mozart operas, but here more fire and spirit would be desirable. The Vienna Philharmonic, led by four different conductors, is heard in this operatic recital (LL 1576). In a comparable lieder recital, Miss Della Casa sings works by Schubert, Brahms, Wolf, and Richard Strauss, admirably accompanied by Karl Hudec (LL 1535); but too seldom does the soprano seem to do more than give a gleaming surface to the songs. English and German texts enclosed.

Lieder by Strauss

A livelier temperament is in evidence in Hilde Gueden's recital of songs by Richard Strauss (LL 1591), and for the most part this is an enchanting record. The 13 songs range from the early "Die Nacht" to such later works as "Einerlei" and "Schlechtes Wetter". Half of the record's distinction comes from Friederich Gulda's brilliant playing of the difficult accompaniments. English and German texts enclosed.

A well-known exponent of the title role of Strauss's "Salomé", Inge Borkh gives an accomplished version of the final scene, accompanied by the Vienna Philharmonic under Josef Krips (LL 1536). The soprano sounds less assured in Beethoven's concert aria "Ah, perfido!" and the aria "Ozean! Du Ungeheuer!" from Weber's "Oberon", although the performances still have much to recommend them.

Arias from four Italian operas ("The Barber of Seville", "Don Carlo", Rossini's "Cinderella", and Bellini's "The Capulets and Montagues") and four French operas ("Samson and Delilah", "Mignon", "Werther", and "Carmen") are brilliantly sung by Giulietta Simionato, mezzo-soprano, with the orchestra of the Accademia di Santa Cecilia in Rome, conducted by Franco Ghione and Fernando Previtali (LL 1580).

A Kathleen Ferrier "Memorial Album" (LL 1529) gives us another chance to savor the superb voice of the late, much loved English contralto. Six Schubert and Schumann songs, three Gluck and Handel operatic arias, and an aria from "Elijah" make up the disk. Phyllis Spurr is the accompanist for the lieder; the Lon-

don Symphony, led by Sir Malcolm Sargent, and the Boyd Neel Orchestra, led by Mr. Neel, perform for the arias.

The second volume of buffo operatic arias to be made by Fernando Corena (LL 1636) includes excerpts from rarely heard works by Rossini, Cimarosa, Massenet, Thomas, Gounod, and Offenbach and an early song by Saint-Saëns called "Le Pas d'Armes du Roi Jean". The Swiss-Italian-Turkish bass has few equals in buffo roles today, and he is as much at home in French as in Italian operas. Only some slipshod coloratura in one aria can be held against him. In all other respects this is a fascinating, refreshing disk. The orchestra of the Maggio Musicale Fiorentino, conducted by Mr. Gavazzeni, and the Orchestre de la Suisse Romande, led by James Walker, provide the accompaniments. —R.A.E.

Three Tchaikovsky Operas

Of Peter Ilyitch Tchaikovsky's ten essays in operatic form, only two have gained much currency outside the Russian orbit—"Eugene Onegin" and "Pique Dame" ("Queen of Spades"). Both have been recorded before, but we now have two fresh recordings plus a newcomer, "The Sorceress".

"Eugene Onegin". Soloists, chorus and orchestra of the Bolshoi Theatre, Boris Khaikin conducting (Westminster OPW 1303, \$14.95)

★★★

"Queen of Spades". Soloists and orchestra of the Belgrade National Opera, chorus of the Yugoslav Army, children's chorus of Radio Belgrade, Kreshimir Baranovich conducting (London XLLA 44, \$19.92).

★★★

"The Sorceress". Soloists, chorus of the State Radio, orchestra of the Moscow Philharmonic, Samuel Samousod conducting (Westminster OPW 1402, \$19.95).

★★★

Although Tchaikovsky fancied himself as a composer for the theatre, his operas never were notably successful, not even when first performed. His friends and fellow musicians were outspoken in their criticism, and Tchaikovsky seems to have taken their remarks in stride and even agreed with them for the most part. It is difficult to put a finger on just what is wrong. The style and form is that of the pre-Wagner Italian opera with arias, ensemble numbers, choruses, etc. All the familiar Tchaikovsky paraphernalia is present—the fecundity of melodic invention, harmonic richness, expert and colorful writing for orchestra, the indigenous Russian talent for creating powerful

choral effects. But something is missing.

For one thing, the melodies, while shapely and often moving, somehow are not memorable. They do not haunt the ear nor titillate the solar plexus in retrospect the way the melodies of Verdi, Rossini or Puccini do, nor, for that matter, the way Tchaikovsky's own melodies do in his instrumental works. They have the line but not the substance, and one gets the feeling that the composer never became very involved emotionally with the characters for whom he was writing. An interesting theory is that Tchaikovsky's highly subjective musical expressivity was not transferable to a third person and that when he tried to speak through another's lips he became selfconscious and articulate. The same theory might be applied to Beethoven and other equally subjective composers who have appeared uncomfortable in the operatic posture.

In any case, these operas are interesting from a historical point of view and should be better known. Perhaps unrecognized beauties will appear upon closer acquaintance. Besides, the performances themselves are rewarding. Vocal and orchestral execution of a high order is displayed in all three recordings. Outstanding among the voices is the ringing dramatic tenor of Alexander Marinkovich, who sings Hermann in "Queen of Spades". It is a voice of a quality, size and range that is becoming rare today.

"Queen of Spades" is the best recording, technically. London Records was well repaid for using the resources and the fine acoustics of the Belgrade Opera. The performance has vibrant presence and vitality. All three operas, needless to say, are sung in Russian, for which English translations are provided. —R. E.

Centenarian

Born 100 years ago last June 2, Sir Edward Elgar has had his centenary observed rather mildly by the record companies. This is understandable, since little of his music, outside the "Enigma Variations", is well-liked in this country, and the Variations have been recorded—and recorded superbly—by several companies.

One is grateful, therefore, for recordings of two works, previously unavailable in this country. These are the **Symphony No. 2**, in E flat, Op. 63, played by the Philharmonic Promenade Orchestra, Sir Adrian Boult conducting (Westminster XWN 18373)★★★, and the **"Sea Pictures"**, sung by the late Gladys Ripley with orchestra (Capitol P 18017)★★★. "Sea Pictures" is coupled with the Overture **"In the South"**. A third Elgar recording is the recent one of the **"Enigma Variations"** by the Hallé Orchestra, under Sir John Barbirolli (Mercury MG 50125)★★★, coupled with the **Purcell-Barbirolli Suite for Strings**.

Elgar's Second Symphony stems from his most fruitful period and is considered by some his best work. It begins rather unpromisingly—and a bit pompously—with rather dull material, but it develops beautifully, with a subtle, almost mysterious handling of the lyrical elements; within the terms of the late 19th-century style, the whole is a noble, beautifully

Key to Mechanical Ratings

★★★★ The very best; wide frequency range, good balance, clarity and separation of sounds, no distortion, minimum surface or tape noise.

★★★ Free from all obvious faults, differing only slightly from above.

★★ Average.

★ Markedly impaired. Includes dubbing from 78-rpm disks, where musical virtues are expected to compensate for technical deficiencies.

wrought work. It is pervaded by an affecting air of melancholy, sometimes as an undercurrent, sometimes explicitly, as in the cortege-like second movement. The score is "Dedicated to the Memory of His late Majesty King Edward VII", who died in 1910 while it was in progress, and it bears the cryptic motto from Shelley's "Invocation": "Rarely, rarely comest thou, Spirit of Delight!" The performance is as about authentic as one could wish.

"Sea Pictures", a setting of five poems of various authorship, is an earlier work. It sometimes is prosaic, sometimes verges on the banal, but for the most part has a grave, quiet loveliness. The orchestral support is richly suggestive of the mood of the poems. Not a major composition, "Sea Pictures" has a kind of Victorian period charm. "In the South" is a long, musical reaction on Elgar's part to a stay in Italy. Although it celebrates the majesty of Italy's antiquity and some of its pastoral landscapes, the music could not be more un-Italianate, being quite typical of Elgar in his most British mood. Fine performances, and Miss Ripley's voice is a true contralto, with a cool deep quality.

A highly regarded interpreter of the "Enigma Variations", Mr. Barbiori gives us an entirely satisfactory account of the work here. The Purcell makes an apt companion piece—the two composers being England's greatest in their respective eras. The transcription for strings, four horns, two flutes, and English horn may be a little heavy for a true re-creation of Purcell's music, but the suite preserves for us some of the most enchanting music there is.

—R. A. E.

Records in Brief

Two excellent performances by Rudolf Serkin and the Philadelphia Orchestra, under Eugene Ormandy, are Strauss's "Burlesque" and the Schumann Piano Concerto (Columbia ML 5168)★★★. The Strauss is particularly brilliant and colorful (one could scarcely imagine a better interpretation), and the Schumann is molded on heroic lines.

Nathan Milstein's warm and human performances of Bach's Three Sonatas and Three Partitas for unaccompanied violin (Capitol PCR 8370)★★★ are superlative on all counts. The violinist displays the most sensitive intelligence and musicianship, a technique more than capable for the mastery of these difficult works, and tonal beauty. In addition Capitol has provided excellent sound.

A recent recording of Schubert's Quartet No. 15, Op. 161, by the Hungarian Quartet (Angel 45004)★★★ should bring enjoyment for all music-lovers, for the artists perform with a rare devotion for the masterpiece, with imagination, and with polish.

Edouard van Remoortel achieves satisfactory, if not always imaginative, results in a collection of Grieg works—"Sigurd Jorsalfar", Suite Op. 56; Two Elegiac Melodies, Op. 34; and the Symphonic Dances, Op. 64 (Vox PL 10330)★★★. The orchestra for the Elegiac Melodies and the Symphonic Dances is the Pro Musica Symphony of Vienna, while the Bamberg Symphony performs the "Sigurd Jorsalfar" Suite.

Berlioz Overtures sound magnificent—a treatment they must receive—in thoughtful performances by Sir Adrian Boult and the Philharmonic Promenade Orchestra. The overtures are on three disks and include "Roman Carnival", "The Corsair", and "Rob Roy" (Westminster W-Lab 7051)★★★; "Les Francs-juges" and "King Lear"

Westminster To Offer Erato Recordings

Westminster has been appointed licensee for Erato, French label known for the outstanding collection of medieval music in its catalogue. The first releases by Westminster in September will include the Gilles "Requiem", the Schütz "Requiem", and the Bach "Magnificat". Subsequent fall and winter releases will include Delalande's Deux Grands Motets, "Cantiques Spirituels", and Deux Grands Motets for solo, chorus; Du Fay's "Missa Sine Nomine"; Mouret's "Fanfares pour Trompettes" and Symphonies; Palestrina's "Messe: Aeterna Christi Munera", and "Messe: Lauda Sion"; and motets of the sixteenth century.

(Westminster W-Lab 7053)★★★; "Beatrice and Benedict", "Waverly", and "Benvenuto Cellini" (Westminster W-Lab 7054)★★★; "Rob Roy" is particularly interesting, with its thematic relationship to "Harold in Italy".

One of London's latest releases of noteworthy performances by the Belgrade National Opera is Glinka's "A Life for the Tsar" (London XLLA 43)★★★. The version recorded here uses the libretto that S. M. Gorodetsky produced in 1939 and that is now usually performed in Communist countries—the patriotic interest being "shifted from the young Tsar to the leaders of the uprising against the Poles". Participants include Miro Changalovich (Miroslav Cangalovic) as Ivan Susanin; Oscar Danon, the conductor; and the Chorus of the Yugoslav Army.

Mischa Elman can be heard in the best of form in a new album that contains Korngold's Suite from "Much Ado About Nothing", Achron's "Hebrew Melody" (arranged by Auer); Josten's Sonatina; and Bloch's "Nigun" (London LL 1467)★★★. His famous tone sounds particularly luxurious. Joseph Seiger is the piano accompanist.

Dimitri Mitropoulos and the New York Philharmonic-Symphony have a convincing way with four Saint-Saëns tone poems—"Danse Macabre", "Le Rouet d'Orphée", "Phaéton", and "La Jeunesse d'Hercule" (Columbia ML 5154)★★★. Much of the music does not amount to much, but Mr. Mitropoulos makes it colorful, lively, and fun to listen to.

It is difficult to choose between two excellent performances of Britten's "Young Person's Guide to the Orchestra"—one by Sir Adrian Boult and the Philharmonic Promenade Orchestra (Westminster XWN 18372)★★★, the other by Felix Slatkin and the Concert Arts Symphony (Capitol P 8373)★★★. The Westminster version uses the spoken commentary narrated by Sir Adrian and is coupled with a rehearsal of the work in preparation for the recording—interesting on first hearing but of debatable worth on the second. The Capitol version, however, is paired with a striking performance of Dohnanyi's Variations on a Nursery Tune, with Victor Aller as soloist.

Among London's recent releases is a series of records devoted to "The Music of Spain". Works included are Rimsky Korsakoff's "Capriccio Espagnol", Granados' "Andalusia", Chabrier's "España Rhapsody", and Moszkowski's "Spanish Dances", which are performed by Ataúlfo Argenta conducting the London Symphony (London LL 1682)★★★; El Sombrero de Tres Picos" of Falla and Turina's

"Sinfonia Sevillana", by Mr. Argenta and the Orquesta Nacional de España (London LL 1688)★★★; Fantasia on Themes of Jose Serrano, by Mr. Argenta and the Gran Orquesta Sinfónica (London LL 1693)★★★; and Giménez's "La Boda de Luis Alonso" and "El Baile de Luis Alonso", with soloists, the Madrid Singers, and the Gran Orquesta Sinfónica conducted by Mr. Argenta. (London XLL 1482)★★★. Mr. Argenta is to be commended for his fine tasteful performances. Even when he conducts Spanish music that is not by Spanish Composers, the music has an authentic ring.

Leon Fleisher, pianist, is heard to advantage on two Epic disks. On one (LC 3330)★★★, he plays Rachmaninoff's Rhapsody on a Theme of Paganini and Franck's Symphonic Variations, with the Cleveland Orchestra under the direction of George Szell. The Prelude to Delius' opera "Irmenlin" fills out the recording. On the other disk (LC 3331)★★★ Mr. Fleisher plays Brahms' Variations and Fugue on a Theme of Handel and the Waltzes, Op. 39. The pianist's interpretations reflect a probing musical intelligence and a temperamental reserve, with a brilliant technique to follow through on any of his ideas.

A set of three novelties on a Vox recording makes use of the expert services of Felicia Blumenthal, Warsaw-born pianist now living in South America. She is heard in Villa-Lobos' "Bachianas Brasileiras" No. 3, Albéniz' "Spanish Rhapsody", Op. 70, and Saint-Saëns' "Wedding Cake", Op. 76, supported variously by the Filar-

monica Triestina and I Musici Virtuosi di Milano, conducted by Luigi Toffolo. The Villa-Lobos work, of 30 minutes' duration, is not too cohesive, but it has many absorbing passages, particularly in the final toccata. Albéniz' Rhapsody is a Lisztian show-piece of moderate musical substance, and it is not as successful as Saint-Saëns' bit of fluff, which accomplishes what it sets out to do—build a deflectable edifice out of the frothiest materials. (PL 10070)★★★

Westminster has issued two companion albums, "Toccatas for Piano" (XWN 18362)★★★ and "Toccatas for Organ" (XWN 18363)★★★. Raymond Lewenthal tackles the piano works, whirling easily through the difficult toccatas of Schumann, Prokofiev, Debussy, and Ravel. He also presents pieces by Della Ciaria, Bach, Czerny, Alkan, Valarie Joblinsky, Menotti, and himself to make a flashing and entertaining record. For the organ toccatas, the player is Robert Owen, a skilled technician and careful technician. On the organ of Christ Church, in Bronxville, N. Y., he plays Widor's Toccata from the Fifth Symphony, Op. 42; Vierne's "Carillon de Westminster"; Mulet's "Tu es Petrus"; Boëllmann's "Suite Gothique", Henrique Roget's "Cortège Funèbre" and Henry-Paul Busser's "Marche de fete".

In her new recording of Tchaikovsky's Violin Concerto (Westminster XWN 18397)★★★, Erica Morini confirms her position as one of our finest artists. Her technical mastery and superb musical sensitivity are fully displayed in this notable performance.

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New Music

Rozsa Violin Concerto Now Available

Miklos Rozsa's Concerto for Violin and Orchestra, Op. 24, written for Jascha Heifetz, has been published by Breitkopf & Härtel, Edition Breitkopf Nr. 6237, Violin and Piano version. The work, in three movements (28 minutes), is a virtuosic piece well conceived for the instrument. Its composer is one who is fully aware of the capabilities and limitations of the solo instrument, and even in control of his compositional craft. It is a fine and technically demanding showpiece for the soloist using most of the possibilities afforded by the instrument. For all its polish, however, it never goes below the surface.

Its three movements are Allegro non troppo ma passionato, Lento cantabile, and Allegro vivace. The first movement opens with a broad theme for the violin, *con anima*, in 6/8 time. This initial statement is soon followed by a rhythmic animated section, *fervore*, which in turn leads back to the broad theme, first by the solo violin and then by the orchestra, a tone higher. Following a short transitional section a second theme, *lento*, is introduced and from there to the close of the movement combinations of developmental devices are used. Shifting of rhythms and tempos, separate developments of sections and combined developments. It has a cadenza written out by the composer affording the violinist a fine display of his technical capabilities. The second theme and first theme respectively follow the cadenza, and a vivace coda concludes the movement. The third movement, like the first, is a bravura one, vivace 16th notes, *energico*, alternating with *scherzando e leggiere* passages of the same basic ideas. The weakest of the three movements is the second which is a stagnant, quasi impressionist one. This edition does not enable one to discuss the orchestration; however, it is probably as well conceived for the orchestra as for the solo violin.

—P. C. I.

New Issues In Peters Catalogue

From C. F. Peters Corporation have come new issues of Verdi's "Requiem", Haydn's "Nelson" Mass, and Handel's "Psalm 112" ("Laudate pueri Dominum", for soprano solo, chorus, and orchestra). The piano reduction for the vocal scores are by Kurt Soldan, Wilhelm Weismann, and Fritz Stein, respectively. Full orchestra scores and sets of orchestra parts are also available, as is an Eulenburg pocket score of the "Requiem".

A Bach motet, "Psalm 117" ("Lobet den Herrn, alle Heiden", for mixed voices) has been newly edited for Peters by Werner Neumann and Walter E. Buszin, with continuo realization by Fritz Oberdoerfer. German and English texts are provided in the score. The "Alleluja" from the motet can be purchased separately.

Two contemporary choral works issued by Peters are "O Sing unto the Lord a New Song", for mixed voices and organ, baritone solo ad lib., a characteristically well-written work by the distinguished Canadian composer Healey Willan, and Partita Piccola, for mixed voices a cappella, by the Dutch composer Lex van Delden. This charming Short Suite has

no text; the chorus hums or sings syllables for the five brief sections of the work — Preludio, Quasi Campagna, Barcarolle, Danza, and Postudio.

Oxford Book Of Easy Anthems

As a companion volume to its famous and invaluable "Church Anthem Book", Oxford University Press has issued the "The Oxford Easy Anthem Book". It contains 50 anthems, compiled in conjunction with the Committee on Public Worship and Aids to Devotion of the General Assembly of the Church of Scotland. The music is simple to perform in that it usually avoids intricate contrapuntal passages, and several anthems are for unison or two-part singing.

The quality of the music varies naturally, but there are several items by Bach, Dowland, Palestrina, Victoria, Arne, Howells, and Vaughan Williams that are worthy of these composers. There are works suitable for just about all seasons and occasions of the church year. Most choir leaders should find it a highly useful volume, if not as a whole then one in which to search for individual items for their choirs.

Incidentally, there is one duplication with the "Choir Anthem Book" — Mozart's "Ave Verum Corpus".

—R. A. E.

Susannah Published By Boosey and Hawkes

Carlisle Floyd's musical drama "Susannah" has been published in a vocal score by Boosey and Hawkes. Winner of the New York Music Critic's Circle Award for the "best opera in 1956", it received its world premiere at Florida State University in Tallahassee, on Feb. 24, 1955, and its New York Premiere on Sept. 27, 1956, at the New York City Opera. The vocal score (\$10.00) includes ten black-and-white production and location photographs. The piano reduction was made by the composer.

Belshazzar's Feast Published by Oxford

One of the acknowledged choral masterpieces of this century, William Walton's "Belshazzar's Feast" has been published in full score by the Oxford University Press.

Recorder Music

"Playing the Recorder", by Florence White and Anni Bergman, combines elementary music instruction with a method for teaching beginners to play the recorder. It stresses development of general musicianship and suggests some improvisations. Easy-to-play musical selections include melodies from the old masters and many folk songs. It is published by Edward B. Marks.

The new, enlarged edition of the "Omega Recorder Method" by Arthur Nitka offers eight additional pages of familiar melodies for the beginner with little or no previous musical instruction. Designed for individual or class use, it exclusively utilizes tunes which have become popular in the United States. It is issued by Omega.

A method with a more novel approach is Patty Grossman's "Recorder Fingering Book", which teaches first

steps in English (Baroque) fingering for playing simple tunes on the soprano recorder. There are photographic illustrations of fingering positions and a chart system of notation using only letters, symbols and dashes, spaced systematically. This method has the advantage of obtaining quick results with persons having no knowledge of music, but the drawback of not allowing the student to visualize the qualities of the melodic curve. The publisher is Boxwood Press.

"Enjoy Your Recorder", the Trapp Family Singers' complete method of instruction, has numerous valuable features, among which are a chart for both Baroque- and German-fingered recorders, a fingering chart for trills, several trios, quartets and duets. Alternate fingerings are given alongside the usual ones, so that each may be used in its proper context from the start. This method, available from Magnamusic Distributors, has come about as a consequence of the recorder classes which have been conducted in Stowe, Vt., by Maria Trapp for more than a dozen years. As with each of the above books, except the "Recorder Fingering Book", methods for instruments both in C and F are obtainable.

Among Erich Katz's "Recorder Duet Books" issued by Omega are the First, which contains 15 pieces from the 16th to the 18th century; and the Fourth, consisting of 13 selected pieces by Mozart. Both books are arranged for C and F recorders. All of the Mozart and some of the other duets have optional guitar accompaniments. The selections are musically interesting and excellently arranged. The Mozart book is the more difficult technically of the two.

"Im Trio", a book of little trios by Baroque masters, contains lively

dances by Handel, Lully, Johan Staden, and J. K. F. Fischer. It is edited by Willi Hillemann for two sopranos and keyboard with optional bass, which may be played by the violin, or by tenor or bass recorder. It is issued by B. Schott's Söhne (Associated Music Publishers).

Fifteen Canzonets, written in 1589 by Salomon Rossi, have been tastefully transcribed by Joel Newman for two sopranos and alto. The music in this collection, composed by a Mantuan court musician, has appealing simplicity, grace, and lightness of spirit. Omega is the publisher.

The Suite in C by Johann Christoper Pez (a contemporary of Corelli), edited by Edgar Hunt, is No. 36 in Schott's Recorder Library (Associated Music Publishers). It may be played by SSB or STB. The suite is written in an uncomplicated, pleasing style that Handel later brought to a culmination.

Palestrina's Mass "Jam Christus astra ascenderat" has been arranged by Mieczyslaw Kolinski for recorder quartet (SAAT or SATB). The music is a lovely example of the master's art, and is a good study in sustained tone and expression as well. It is obtainable from Hargail Music Press.

A Dance Suite by Corelli, freely transcribed by Paul Ashford for SA (or S) A (or T), is No. 2075 in the Earls Court Repertory. It is available from E. C. Schirmer. It employs some of the more celebrated Corelli themes.

The Giles Farnaby Suite for Recorders, Violins, Percussion Band and Piano, arranged by Peter E. Peacock, is published by Joseph Williams Ltd. (Mills Music, Inc.). Some of these pieces from the Fitzwilliam Virginal Book have been simplified for general use.

—D. B.

Composers Corner

Maxim Shostakovich, son of Dimitri Shostakovich, will give the first public performance of his father's Second Piano Concerto at the graduation concert of the Central Musical School, which is connected to the Moscow Conservatory of Music.

The University Composers Exchange will conduct its sixth annual music festival at Michigan State University Nov. 15-17, inclusive.

Arnold Broido has been appointed full time Educational Director of the Edward B. Marks Music Corporation.

Roy Harris, Mark H. Hindsley, and Russell S. Howland have been commissioned to do original works for band for the 68th-anniversary University of Illinois concerts, which will be held in conjunction with dedication of the University's new band building next March.

Mabel Daniels was awarded the honorary degree of Doctor of Music at the commencement exercises of Wheaton College, Norton, Mass. Her "A Psalm of Praise" for mixed chorus, three trumpets, percussion and piano was given at the Boston Arts Festival recently before an audience of 8,000.

Eugene Ormandy will conduct Miklos Rozsa's Concerto for Strings in Copenhagen on Sept. 2, and in Carnegie Hall next April, as well as in Philadelphia.

George Antheil has begun work on the first two programs of "The Twentieth Century", a wide-ranging series

of camera studies of our times, which will have its premiere on the CBS Television Network on Oct. 20.

Ethel Glenn Hier's "Poems for Remembrance" had its first performance by the Composers' Group of New York City. Her "Carolina Christmas Suite" for string quartet was performed by the Philharmonia String Quartet in Carnegie Recital Hall in March, and her "Asolo Bells" was presented at the National Federation of Music Clubs at their biennial convention by the Columbus Symphony, under Evan Whallon.

The Jerry Lynn Music Company has signed Lor Crane, pianist-composer, to a long-term contract.

Francis Poulenc's opera "Les Dialogues des Carmélites" will be recorded in Paris next autumn by Angel Records.

Robert Cobert, composer, has been signed by the William Morris Agency. His first assignment for the Morris agency is a 90-minute TV musical version of "Wuthering Heights".

Paul Schwartz's "Variations on an Ohio Folk Tune" had its European premiere at Baden-Baden, Germany, on Aug. 3, under the direction of Carl August Vogt.

Lucie Vellere's "Air de Syrinx" was heard over WNYC on July 20. Miss Vellere is a Belgian composer.

Crawford Gates's score, written specifically for the 20th annual presentation of the pageant "America's

"Witness for Christ", held at Hill Cumorah near Palmyra, N. Y., was premiered there on Aug. 1, with subsequent performances on Aug. 2 and 3. The score contains 15 original movements, a trumpet fanfare, and three Mormon hymns; and was recorded for presentation under the composer's supervision by the Utah Symphony, Maurice Abravanel, conductor, and the Brigham Young University Men's and Women's Choruses and A Cappella Choir. The Salt Lake Tabernacle Organ is also used. The pageant, which was set on the west slope of Hill Cumorah and utilized an approximate 250 actors, relates the history of the ancient people the Mormons believe lived on the continents of America and of God's dealings with them as recorded in the Book of Mormon.

Two premieres of works by **Wallingford Riegger** took place recently within a week. His "A Shakespeare Sonnet" for chorus and baritone solo was premiered on July 30 at Tanglewood under the direction of Hugh Ross, and on Aug. 3, his Rhapsody for Four Cellos was premiered at the Fairfield County Summer Music School, Wilton, Conn.

The Pittsburgh Symphony, William Steinberg, conductor, will perform **Anton Webern's Six Pieces for Orchestra, Op. 6**, during the coming concert season. The work will have its first American performance in Pittsburgh on Oct. 25. The New York premiere of the work will be on Nov. 12, when the Pittsburgh Symphony visits Carnegie Hall.

Leonard Bernstein, who will conduct the Israel Philharmonic at the dedication concert celebrating the opening of the Fredric R. Mann Auditorium, has been at work on an orchestral composition of his own for the occasion, which he plans to title "Dedication of the House".

Contests

THIRD HENRYK WIENIAWSKI INTERNATIONAL VIOLIN COMPETITION. For violinists not more than 33 years of age as of Dec. 1, 1957. Dates: Dec. 1 to 15, 1957, Poznan, Poland. Deadline: Sept. 1, 1957. First Prize: 20,000 zlotys (approx. \$5,000). Applicants accepted for the competition will have all expenses during their stay in Poland paid by the Wieniawski Committee, as well as the cost of their return trip from Poland to the United States. Address: Wieniawski International Violin Competition Committee, c/o Embassy of the Polish People's Republic, 2640 16th St., N.W., Washington 9, D.C.

INTERNATIONAL PIANO CONTEST. Open to pianists of all nationalities between the ages of 16 and 35. Award: Five prizes. First prize, 30,000 Portuguese dollars, a concert tour, individual concerts, and radio recitals. Deadline: Sept. 1, 1957. Address: Secretaria do Concurso Internacional de Piano Vianina da Motta, Avenida da Liberdade, 182, Lisbon, Portugal.

NATS SINGER OF THE YEAR CONTEST. Auspices: National Association of Teachers of Singing. Award: First prize, \$500, and auditions with the Metropolitan Opera Company, the Lyric Opera of Chicago, and the San Francisco Opera. Open to men and women singers who have passed their 23rd birthday and who

First Performances in New York

Orchestral Music

Arnold, Malcolm: Four English Dances (Lewishon Stadium, July 25)
Villa-Lobos, Heitor: Preludio Sinfonica, from "Izart" (Lewishon Stadium, July 8)
Waxman, Franz: Sinfonietta for String Orchestra and Timpani (Lewishon Stadium, July 2)

Concertos

Tcherepnin, Alexander: Concerto for Harmonica and Orchestra (Lewishon Stadium, July 17)
Villa-Lobos, Heitor: "Fantasy" for Cello and Orchestra (first orchestral performance, Lewishon Stadium, July 8)

Band Music

Briccetti, Thomas: "The Visions of Kamm" (Goldman Band, July 19)
Haydn, Michael: "Turkish March" (Goldman Band, July 19)

have not yet reached their 36th birthday. Must have studied with a member in good standing of NATS for at least one year before entering contest. Address: B. Fred Wise, 410 S. Michigan Ave., Chicago, Ill.

OPPORTUNITY FELLOWSHIPS. Auspices: John Hay Whitney Foundation. Open to any citizen of the United States including residents of territories, who has given evidence of special ability and who has not had full opportunity to develop his talents because of arbitrary barriers, such as racial or cultural background or region of residence. For many fields of work, including creative and performing musicians. Award: \$1,000 to \$3,000 for one year, with possibility of renewal. Deadline: Nov. 30, 1957. Address: Opportunity Fellowships, John Hay Whitney Foundation, 630 Fifth Ave., New York 20, N. Y.

THE BRANDEIS CREATIVE MUSIC AWARD. Auspices: The National Women's Committee of Brandeis University. Award: One-year graduate study in the school of music at Brandeis University, and one performance in Dallas, Texas. For original composition in the nature of chamber music, solo, duet or trio. To be no more than 12 minutes long. Deadline: Dec. 1, 1957. Open to those attending colleges in the states of Arkansas, Colorado, Kansas, Louisiana, Mississippi, Missouri, Oklahoma, and Texas, or residents of these states attending colleges elsewhere. Address: Mrs. H. H. Jaffe, 6757 Prestonshire Lane, Dallas, Texas.

Don Lipovac of Kansas City won the virtuoso soloist competition of the American Accordionists Association national contest, held in Chicago.

A \$500 scholarship named for the late Anne M. Gannett, wartime president of the National Federation of Music Clubs, has been awarded to **Thomas Hutchings**, pianist, formerly of Pocatello, Idaho, to pursue his musical studies in San Francisco.

Anne Koscielny of Jacksonville, Fla., received the \$1,000 Chopin Scholarship of the Kosciuszko Foundation. Miss Koscielny, winner of the foundation's eighth annual competition for young pianists, intends to use the award to return to the Eastman School of Music to continue her studies under Cecile Staub Genhart. In a similar competition for young composers, the foundation made no award this year.

Thirteen BMI Awards, totalling \$8,000, were made by the 1956 Student Composers Radio Awards National Judging Panel. **Jan Morris Bach**, 19, of Forrest, Illinois, was awarded \$1,000 for his String Trio.

treasurer; and Irving Brown, of Chapell & Co., was elected secretary.

Ricordi Announces Opera Contest

Milan.—To help celebrate its 150th anniversary, the House of Ricordi, noted music publisher company, has announced an opera contest in collaboration with La Scala Opera. A prize of 3,000,000 Lire (approximately \$5,000) will be awarded for the best one-act lyric opera submitted. It will be presented at La Scala during the 1958-59 season and will be published by Ricordi. The contest is open to anyone. The opera must be completed and in the hands of the publishers by July 31, 1958. Applicants are invited to write for information to Segreteria del Concorso Internazionale, "Casa Ricordi 1808-1958", Via Berchet 2, Milan, Italy. —P. D.

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Cleveland Tour Raises Prestige of Midwest

The culmination of almost ten years of planning, the first tour of the Cleveland Orchestra away from its native shores ended triumphantly for both the ensemble and its musical director, George Szell. Completing a six-week tour of the Continent, the orchestra visited 18 major European cities, spent a week behind the Iron Curtain, and firmly established itself abroad as one of America's major orchestras.

Perhaps the biggest surprise to European audiences was the fact that the orchestra came from America's Midwest, considered by many of them as provincial, as the home only of farmers and high-growing corn. That America's "hinterland" could produce such a "magnificent orchestra" astounded many pleasantly.

Orchestra on Trial

Mr. Szell's reputation has been international since his career began, but the Clevelanders had yet to prove themselves abroad, although as the *Manchester Guardian's* music critic noted, "record collectors in [England] have known of the high quality of the Cleveland Orchestra for a number of years".

Opening night for the Midwesterners was in Antwerp on Tuesday, May 7. The first orchestra contingent left Idlewild aboard a KLM Constellation renamed "The Cleveland Orchestra Special" on Sunday, while the second special plane left New York on Monday. The valuable instruments, music, tails and white ties, all necessary components for concerts anywhere, were carried in the KLM cargo plane that has fulfilled the same transatlantic mission for the Concertgebouw, Boston, New York, and Philadelphia orchestras.

Antwerp concertgoers gave the orchestra a standing ovation, and the applause did not let up until Mr. Szell returned to the podium for an encore.

Next stops on the itinerary were Brussels, Bremen and London, where the enthusiasm generated on opening night continued. Leon Fleisher was soloist in London and for the final two concerts of the tour, in Amsterdam and Scheveningen.

Following London, the orchestra paid its first visit to the Iberian peninsula for a series of eight concerts, opening in Barcelona on May 11. One of the three concerts given in Madrid was scheduled for 11 a.m., so that there would be no conflict with an important bullfight later in the day. Lisbon and Oporto completed the Iberian phase and the Clevelanders planned for a pair of concerts at the Bordeaux Festival, where Elisabeth Schwarzkopf was soloist in an all-Mozart concert.

Birthday in Vienna

Germany and Switzerland constituted the next lap of the journey, with performances in Berlin, Stuttgart, Basel, Lugano, and Geneva. Rudolf Serkin performed with the orchestra in Basel. Next came Paris, with Robert Casadesus as soloist, and then Vienna, with Wolfgang Schneiderhan as soloist. In Vienna, the entire orchestra joined Mr. Szell in celebrating his 60th birthday.

Behind the Iron Curtain, a fantastic reception was accorded the orchestra during its week's stay in Poland. The first of five concerts there was in Katowice on June 9; then came Poznan, Krakow, and Warsaw, where two programs were played.

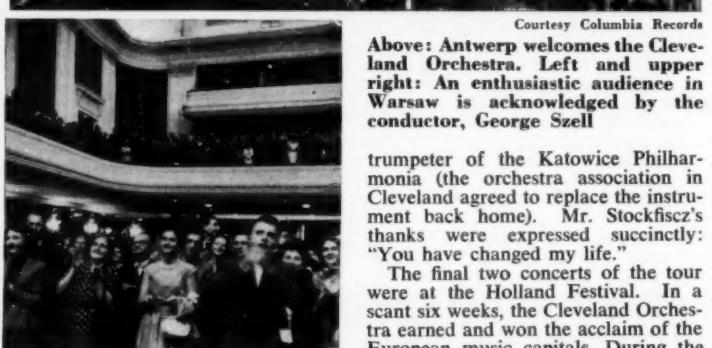
As "ambassadors without portfolio" the Clevelanders made some of their

strongest impressions. In talks with Polish musicians, the Americans found them eager for news of the outside music world and very curious about American instruments and anxious to play upon them. The Poznan concert took place during the week of the International Trade Fair there, in which the United States government staged one of its biggest exhibitions of American products and the American way of life.

In Poland, wild applause and stamp-



Courtesy Columbia Records



ing feet greeted the players after each performance. Said *Dziennik Polski*: "The Cleveland Orchestra plays like one magnificent soloist. . . . A thing like yesterday's concert was never before seen or heard here."

Vronsky and Babin, Tucker in Chicago

Vronsky and Babin, duo-pianists, will be soloists with the Chicago Symphony next season on March 13 and 14, 1958. Their names were inadvertently omitted in the advance listing of soloists with the orchestra in the July issue of *MUSICAL AMERICA*.

Richard Tucker will sing the leading tenor role in "La Gioconda" with the Chicago Lyric Opera on Nov. 1, and not Giuseppe Di Stefano, as listed in the July issue. Mr. Di Stefano will sing only in the Nov. 6 performance of the Ponchielli opera.

Jussi Björling will replace Mr. Di Stefano in "Tosca" on Nov. 29, and Cornell MacNeil will replace Donald Gramm in "Manon Lescaut".

Conducting assignments at the Chicago Lyric Opera this fall will be shared by Georg Solti, Tullio Serafin, Gianandrea Gavazzeni, Bruno Bartoletti, and Leo Kopp.

Philadelphians Chosen For Brussels Fair

Philadelphia.—The United States Department of State has requested the Philadelphia Orchestra to serve as the main cultural representative

During the Warsaw visit, the Clevelanders and Mr. Szell visited the Chopin museum, attended a concert of students there, and several of the musicians played upon a Chopin piano. The Poles found the Clevelanders both friendly and generous, as the American musicians gave away harp strings, violin strings, reeds, and mouthpieces to their Polish colleagues. The first trumpet player of the Cleveland Orchestra gave a \$300 instrument to Francisek Stockfisz, first



format of the show is designed to present music for everyone's taste, including operatic arias, movements of symphonies, concertos, suites, folk songs, and music from operettas and musical comedies. The purpose of the program is two-fold—to bring good musical entertainment to the people in the area, and to give talented young people in the Carolinas an opportunity to perform.

Interspersed with native soloists appearing on the show have been such artists as Grant Johannesen, Sigurd Rascher, and Ricardo Ondoposoff. According to a Telepulse rating, slightly more than a half million people view the show.

Summer Concerts Begin At Miami Beach

Miami—The University of Miami Summer Symphony presented the first of ten Miami Beach Sunday Evening Pop concerts on June 9 at the Beach Auditorium. A capacity audience heard D'Arteaga conduct a program devoted to the music of Kern, Porter, Rodgers, and Romberg. Leroy Anderson was the guest-conductor for the concerts on June 23 and 30. The major works included Tchaikovsky's "1812" Overture and "Capriccio Italien", Wagner's Prelude to "Die Meistersinger", and Grofé's "Mississippi Suite".

The City of Miami's Recreation Division presented the 20th Annual Royal Poinciana Festival Concert, June 5, at the Bayfront Park Amphitheatre. The Festival Symphonic Band, under the direction of Caesar LaMonaca, was heard in the conductor's own "Salute to the Royal Poinciana Tree March", and selections from "La Gioconda" and "My Fair Lady".

Twenty-four concerts were given in the schools of Dade County during the season by the University of Miami School of Music String Quartet, directed by Victor Stern. The concerts were made possible through a grant from the Music Performance Trust Fund, in co-operation with Local 655.

The Friends of Chamber Music of Miami will present for its third subscription season I Solisti di Zagreb, the Albeneri Trio, the Griller String Quartet, the Amadeus String Quartet, and the Hollywood String Quartet. The concerts will be given in the White Temple Auditorium.

—Arthur Troostwyk

Omaha Symphony Summer Pop Concerts

Omaha, Neb.—The Omaha Symphony, Richard E. Duncan, conductor, will present the final concert of its 1957 Starlight "Pop" Concert Series on Aug. 20. Eight concerts were offered in the series, which opened on July 2. For its final concert the orchestra is offering an all-request program entitled "Family Night".

Artists and Management

Royal Ballet Lists New York Schedule

The Royal Ballet from Covent Garden, London, formerly known as Sadler's Wells Ballet, will open its fifth New York engagement at the Metropolitan Opera House on Sept. 8.

Heading the company will be Dame Margot Fonteyn and Michael Somes, along with Nadia Nerina, Rowena Jackson, Svetlana Beriosova, Elaine Fifield, Brian Shaw, Alexander Grant, Philip Chatfield, and David Blair. Hugo Rignold is musical director; Robert Irving, musical adviser and conductor; and John Hart, ballet master.

Of the 13 works to be presented, six will be new to New York. These will include Frederic Ashton's "Birthday Offering" to music of Glazunoff, and "La Peri", to the music of Paul Dukas; and Kenneth MacMillan's "Noctambules", with music by Humphrey Searle, and "Solitaire", with music by Malcolm Arnold. The remaining two new works will be "The Prince of the Pagodas", the first all-British, full-length ballet, choreographed by John Cranko to music by Benjamin Britten, and the company's recent restaging of the Fokine - Stravinsky - Benois "Petruchka", directed by Serge Grigoriev and Lubov Tchernicheva.

The seven other works in the repertoire will be "Le Lac des Cygnes", "The Sleeping Beauty", "Sylvia", "Coppélia", "The Firebird", "Façade", and "Les Patineurs".

San Francisco Opera Trains 15 Singers

San Francisco.—From Aug. 1 to Sept. 15, 15 young singers are undergoing operatic training by staff members of the San Francisco Opera Company. The training program is under the supervision of Kurt Herbert Adler. Head of the instruction staff is Otto Guth, assistant conductor of the opera.

The 15 singers, chosen from more than 200 entrants who took part in this year's auditions, include five sopranos, two contraltos, three tenors, three baritones, and two basses. The participants are being given the opportunity to take part in musical ensemble rehearsals and in full stage rehearsals under actual working conditions. They are being prepared in principal roles and may be asked to "stand in".

NBC To Televiser Poulenc Opera

The NBC Opera Company will present five opera productions on NBC-TV in the 1957-58 season. The season will open with the first television presentation of Francis Poulenc's opera "Dialogues of the Carmelites". The opera had its premiere on Jan. 26, 1957, in Italian, at La Scala Opera in Milan. The NBC performance will be offered in an English translation by Joseph Machlis, which will also be used when the opera has its American premiere, in San Francisco in September.

The other productions scheduled will include Gian-Carlo Menotti's "Amahl and the Night Visitors", to be telecast during the Christmas season, and Verdi's "Rigoletto" to be presented on Feb. 16, also with an Eng-

lish translation by Mr. Machlis. The last two productions will be devoted to Wagner's "Die Meistersinger", with an English translation by John Gutman. This will be the first Wagner opera presented by the company and will be given in two parts; on March 30 and April 6.

Italian Musician To Direct Auditions

Cincinnati.—Giulio Confalonieri Italian critic, composer, and pianist of Milan, is expected to come to America to direct the training of finalists in the competition being conducted by American Opera Auditions, Inc., for grand opera debuts in Italy.

There will be three auditions, and winners of the second audition will come to Cincinnati on or before Feb. 15, 1958, for a training period in language, stage technique, and stage deportment. It is planned for Mr. Confalonieri to direct this training period. Winners of the final audition will be awarded operatic debuts in Milan and Florence.

Louise Parker Tours Far East

Louise Parker, young American contralto, on her current tour of Asia became the first Negro artist to be heard in Indonesia. Her schedule calls for 25 concert appearances under the sponsorship of the Dutch Music Society of Indonesia. Her current tour also includes concerts in Bombay, New Delhi, Calcutta, Bangkok and Singapore.

A native of Philadelphia, Miss Parker twice won the Marian Anderson Award. This is her sixth concert season and her first outside of Europe. She will make her American debut next spring.

Lympamy To Be Soloist At Centre Island

Moura Lympamy, pianist, will be soloist with Clara Burling Roesch and the Long Island Little Orchestra in a concert on Aug. 18, at the home of Mr. and Mrs. Carleton H. Palmer at Centre Island, N. Y. Miss Lympamy will perform the Mozart A major Piano Concerto (K. 414). The concert represents an effort to revive the annual Locust Valley Music Festival, discontinued since 1954.

Yi-Kwei Sze To Sing Concerts in Formosa

Yi-Kwei Sze, Chinese-American bass, has been invited to give a series of concerts in Formosa. He will leave on Aug. 17 and return in mid-September. While in Formosa, Mr. Sze will be presented with a citation by the Chinese Government for his contribution to music in the western world.

Andrew Foldi Appears In Kansas City Opera

In the June issue of MUSICAL AMERICA, the article on the Kansas City Opera Festival listed Robert D. Lynch as Zuniga in "Carmen". Mr. Lynch was scheduled to sing Zuniga but became ill. Andrew Foldi, bass of the Lyric Opera of Chicago and the Santa Fe Opera, was called in the last moment and sang the role without a rehearsal.

Town Hall To Resume Opera-in-Brief Series

The "Opera-in-Brief" series, instituted at Town Hall this past spring, will resume its series on Oct. 8. In eight programs through the fall, winter, and spring, it will present excerpts from nine standard operas. Each of the series will present members of the Amato Opera Theatre and will include major arias and scenes as well as narrations by Anthony Amato.

Long Beach Symphony Appoints Lauris Jones

Long Beach, Calif.—Lauris Jones has been appointed conductor of the Long Beach Symphony for the seasons 1957-58 and 1958-59. Mr. Jones resigned positions as associate conductor of the Pasadena Symphony and conductor of the Santa Barbara Symphony to come to Long Beach in 1956. Newly elected president of the Long Beach Symphony Association is Esther Scott Bly.

Audition Winners Study in Rome

Rome.—Gloria Gargani, of Cranston, R. I., and Harriet Franklin, of New York, through successful auditions of the International Operatic Exchange, recently arrived in Rome to study for two months with Puccini and Zino of the Teatro dell' Opera. At the end of the two months they will make their debuts with the Attività Lirica of Rome. Miss Cargani

will appear as Mimì in "La Bohème", and Miss Franklin as Azucena in "Il Trovatore".

Gould To Be Soloist In Vancouver Festival

Vancouver, B. C.—Glenn Gould, Canadian pianist, has agreed to take part in three performances of the first annual Vancouver Festival of the Arts, to be held July 19 to Aug. 10, 1958. Nicholas Goldschmidt is artistic director of the festival, and Governor-General Vincent Massey has accepted the post of honorary patron.

Ian H. Dobbin has been appointed manager of the Vancouver Symphony Society. He takes over his duties immediately and Robert Philips, the retiring manager, will act in an advisory capacity.

Pahlen Named Director Of Buenos Aires Opera

Buenos Aires.—Kurt Pahlen, Viennese conductor, has recently been appointed director of the Teatro Colón in Buenos Aires. Born in Vienna in 1907, Mr. Pahlen came to Buenos Aires in 1939 as conductor of the Filharmonica Metropolitana.

Concert Associates Appoint Murphy

Concert Associates, Inc., has appointed Jack Murphy to their staff. For the past six years Mr. Murphy has been general manager of the Piccola Accademia Musicale, which was based in Florence, Italy.

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Schools and Studios

A new 16-mm. sound film called "Keyboard Experiences in Classroom Music," was recently completed by Teachers College, Columbia University, in collaboration with the American Music Conference. The 20-minute black-and-white film is designed for use by teachers, consultants, and administrators and is now available for rental through educational film libraries or through Teachers College.

Weldon Hart, composer and music educator at the University of West Virginia, will become head of the department of music at Michigan State University Aug. 16.

The Sewanee Summer Music Center, sponsored by the University of the South, in Chattanooga, Tenn., began its summer session on June 16.

J. Oscar Miller, professor of Voice at the Cadek Conservatory of the University of Chattanooga, was awarded an honorary doctorate degree by Carson-Newman College, Jefferson City, Tenn.

The San Diego State College is offering a summer session to choral directors, July 8 to Aug. 20. The program, which consists of score study, rehearsal, and performance in San Diego, is under the direction of Robert Shaw and Julius Herford.

The Allied Concert Services is offering ten musical scholarships this coming year. Participating college in the scholarship plan include State Teachers College from Minnesota and North Dakota, and colleges from Iowa and South Dakota.

Mount Holyoke College has appointed the pianist Ronald Hodges, as Assistant Professor of Music.

Robert B. Cutler has been appointed acting head of the department of music at Lehigh University. Mr. Cutler will succeed William H. Schempf who has resigned to become director of music at the United States Military Academy, West Point, N. Y.

As part of its 25th anniversary celebration, the Experiment in International Living has arranged for 40 singers from the Drexel Institute of Technology in Philadelphia, to represent the United States in the International Music Festival for nonprofessional choruses, in Cork, Ireland. The Experimenters will be the first American group to enter the competition.

Curt Sachs, noted musicologist and lecturer in music at New York University's Graduate School of Arts and

Science, has been appointed professor emeritus in Germany by the West German government.

The sixth annual Special Events Series of the Royal Conservatory of Music of Toronto, will offer in its 1957-58 season, three concerts by the Juilliard String Quartet; a joint recital by Denis Matthews, pianist, and Dennis Brain, French horn player; a solo recital by Ralph Kirkpatrick, harpsichordist; and three concerts by the Amadeus String Quartet.

Frances Dillon, of the Mannes College of Music, is compiling and editing a collection of late Liszt piano pieces for Edward B. Marks, to be issued this summer.

Two sopranos from the Robert Long studio in Chicago have signed European contracts. Norma Williams, soprano, has been given a two-year contract for leading lyric soprano roles at the Augsburg Opera House, Germany, and Joan Volek, coloratura soprano, has just signed a 13-month contract for leading coloratura and soubrette roles at Salzburg.

Madeleine Carabo-Come has been honored by an Award of Merit for Outstanding Achievement by the National Federation of Music Clubs, for her work in creating a new approach to teaching string instruments.

The George Bishop Lane Summer Series of the University of Vermont presented four concerts this summer. Paul Draper, dancer, appeared at the opening concert on July 16. On July 23, a Pop Concert was given by 14 members of the Boston Symphony, conducted by Herman Silberman. McHenry Boatwright, baritone, was among the vocal soloists on July 30, in a program of Broadway songs. Annina Celli, mezzo-soprano, sang at the last concert on Aug. 6.

Stanford University's recently completed new music theatre, the Dinkel-spiel Memorial Auditorium, was scheduled to open on May 23, with the West Coast premiere of Douglas Moore's opera "The Ballad of Baby Doe".

Hofstra College, Hempstead, Long Island, is naming its recently completed music and fine arts building Walt Whitman Hall, in memory of Long Island's famous poet.

A symposium on modern music presenting compositions by local faculty and students along with works by recognized composers was sponsored by Cornell College's Conservatory of Music, Mt. Vernon, Iowa, May 27 and 28.

New York University's School of Education is offering a new curriculum for students who wish to become piano majors. It is planned to develop teachers of piano, for both class and individual instructing capacities. The four-year sequence of study will be divided evenly between academic subjects and music and will lead to the degree of Bachelor of Science.

The First International Course of Orchestra Conducting, under the direction of Volker Wangenheim, will be held in Valencia, Spain, Sept. 2-21.



Pupils of Rosalie Miller wish her bon voyage as she leaves for a tour of Portugal, Spain, Greece, and Italy. Left to right: Linda McNaughton, Carole Harris, Miss Miller, Ray Michalski, Nadine Eisner, Mary Brekke. Miss Miller returns in time to open a short, intensive course for teachers on "Singing Methods" on Aug. 19

Indiana University School of Music is holding its fourth annual summer conference on the teaching and supervision of music for classroom teachers, music teachers, and music supervisors, June 17-Aug. 9.

The University of Wisconsin will offer a variety of music, dance, opera, and drama attractions this coming season, including the NBC Opera, Elisabeth Schwarzhopf, and Jose Greco and his company.

Charles G. Reading gave an afternoon studio recital on July 9. Participating pupils were Jean Hagar, June Fiske, Linda Heimall, and Shaaron Lape, sopranos; William Anderson and James Daquet, tenors; and Leo Lozito, baritone. Mr. Reading was the accompanist. A large, enthusiastic audience was present.

Two outstanding musicologists, Curt Sachs and Otto Kinkeldey, will temporarily join the Boston University school of fine and applied arts faculty to teach courses in their field. Mr. Sachs is teaching a musicology seminar for three weeks this summer, which began July 29; and Mr. Kinkeldey will teach music of the 15th and 16th century and lead a musicology seminar for the coming first semester beginning September.

New appointments to the faculty of Baltimore's Peabody Conservatory of Music include Henry D. Brant, composer; Daniel Ericourt, pianist; Elliott W. Galkin, conductor; and Vernon Wolcott, organist. Ifor Jones, conductor of the Bach Festival at Bethlehem, Pa., will return to the faculty after a two-year absence.

Mario Rubini-Reichlin, New York teacher of singing, has moved his

studio. His new address is 212 West 71st Street, N.Y.C.

Ruth Shaffner recently held the annual recital of her pupils at her studio in Putnam County, where she teaches at her summer home and also maintains a class during the winter. Her pupils are holding positions in churches and in the theatre. Among them, Don Foster, tenor, is with the "Pajama Game" company at the Music Circus, Lambertville, N. J., and was on tour with "Fanny" all winter. Thomas Fenaughty is with Starlight Theatre, Pawling, N. Y. Patricia Orr, soprano, is with Putnam Musical Playhouse, at Mahepac, N. Y., singing leading roles; Richard Manual had a leading role in the performances of the Blue Hill Opera Troupe, which they gave at Hunter College this spring. Donald Townsend, tenor, is soloist of the First Congregational Church in Danbury, Conn. Edward Schecker is bass soloist of Christ Church, Redding, Conn.

Miss Shaffner is also director of the Ten Eyck Choristers, in New York City, as well as founder and director of the Putnam County Choral Society, which recently gave a performance of "Elijah" in Carmel, N. Y. She is also on the faculty of the Bergen School in Jersey City, N. J., and this fall will join the faculty of the Berkeley Institute, in Brooklyn. She also teaches privately at Carnegie Hall in New York City.

The Symphony Orchestra of the Florence Festival, Carlo Zecchi, conductor, will be heard Oct. 24, at the University of Michigan during the 1957-58 Choral Union and Extra Concert series. The NBC Opera will present Verdi's "La Traviata" on Oct. 6, and Vienna on Parade, with the Deutschesmeister Concert Band, will be presented on April 2. The Choral Union series will also present concerts by Lily Pons, soprano, Oct. 4; the Boston Symphony, Charles Munch, conductor, Oct. 17; Yehudi Menuhin, violinist, Oct. 29; the Cleveland Orchestra, George Szell, conductor, Nov. 10; William Warfield, baritone, Nov. 26; the Obernkirchen Children's Choir, Feb. 25; the Chicago Symphony, Fritz Reiner, conductor, March 2; and Myra Hess, pianist, March 8.

Music Theory Journal Published by Yale

New Haven, Conn.—*The Journal of Music Theory*, a new scholarly periodical, published its first issue in March, 1957. The publication, sponsored by the Yale School of Music, will appear semiannually. David Kraehenbuehl is the editor. Articles appearing in the first issue include "The Leading Tone in Direct Chromaticism: From Renaissance to Baroque", by John Clough; "The Proprietary Musics of Johannes Tinctoris", by Albert Seay; and "Music-Reading Reconsidered as a Code-Learning Problem", by Stanley Fletcher. Features appearing in every issue are Reviews of Current Books, A Bibliography of Current Periodical Literature, A Forum, and A List of Dissertations in Theory.

The cost of a single issue is \$2.00, and a volume (two issues) is \$3.50.

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Samuel Margolis

Margolis To Teach At Boston University

Boston.—Samuel Margolis, New York voice teacher, will join the faculty of the Boston University this September. He will give private instructions, as well as hold a voice class. Mr. Margolis, who will teach at the university for the full school year, will maintain his New York studio.

The music department of Adelphi College, Garden City, N. Y., has announced that several scholarships are available for music study starting in September. Scholarships will be awarded in oboe, bassoon, French horn, violin, viola, cello, and double bass. Students may continue study with their present teachers under the grants, or may select teachers of their own choosing. They are not required to study with a member of the Adelphi Music faculty. There are also several voice scholarships available.

The University of Texas Cultural Entertainment Committee will sponsor ten events during the 1957-58 season. These will include Jazz at the Philharmonic, Sept. 30; the Four Freshmen, Oct. 7; the NBC Opera, Oct. 30; Encyclopedia of Jazz, Nov. 1; the Black Watch, Scottish Highlanders, massed bagpipers and dancers, regimental band, Nov. 12; the Pamplona Choir from Spain, Nov. 17; the San Antonio Symphony, Victor Alessandro, conductor, Nov. 18; the Chicago Opera Ballet, with Marjorie Tallchief and George Skibine, Feb. 14; Les Chanteurs de Paris, Feb. 19; and the play, "No Time for Sergeants", March 21.

Twelve music students from the department of music of Queens College have won 15 awards or grants for graduate study over the last three years.

Jan LaRue, chairman of the music department at Wellesley College, has been appointed professor of music at New York University's Graduate School of Arts and Science.

Roosevelt University offers annually a six-week course for blind piano technicians which qualifies them to teach other persons without sight how to tune and repair pianos.

Bertram N. Haigh, brass teacher, will leave the Concordia Conservatory in Fargo to assume a similar position in the Hartt School of Music, Hartford, Conn.

Miami University, Oxford, Ohio, has appointed Otto Frohlich to the staff of their music department. He will teach opera classes, direct the

production of operas, and will be the director of the University Symphony.

Leonard B. Smith, conductor of the Belle Isle summer concert series, was given \$1,000 by Adolph H. Lichter, Detroit industrialist, to establish a scholarship fund to further the musical education of a young man or woman to be selected by Mr. Smith.

Jean Erdman was the guest artist, lecturing and dancing on July 25, at the United Steel Workers annual seminar, held this year at Penn State, Pa.

The University of Michigan presented Smetana's opera "The Bartered Bride" Aug. 7-10. Josef Blatt conducted and Hugh Z. Norton directed.

Scholes Celebrates Eightieth Birthday

London.—Percy A. Scholes, British musicologist, author, and lecturer, celebrated his 80th birthday on July 24. Most famous of his many publications is his renowned "Oxford Companion to Music" which has gone through nine editions.

Born in the industrial city of Leeds, in Yorkshire, Mr. Scholes' early musical education was slight. However, he gave up his first full-time employment to undertake the course for the Oxford degree of Bachelor of Music. Later he established the Home Music Study Union and founded a periodical, *The Music Student*.

During World War I he taught music appreciation to the British troops and realized his task would have been easier if there had been a book on the subject for individual reading. The result of this was his book "Listener's Guide to Music", now in its tenth edition. He also served as music critic of the *Evening Standard* and of the British Broadcasting Corporation. Mr. Scholes has been the recipient of many honorary degrees, and has lectured widely in England, Canada, and the United States.

Music Society Formed For the Harpsichord

The formation of the Harpsichord Music Society, Inc., is the first organized effort to arouse greater interest in a musical instrument often regarded as a museum piece. The Society will have offices and base its activities at the Mannes College of Music, 157 East 74th Street, New York City.

The society will sponsor harpsichord recitals throughout the country, award scholarships for harpsichord studies, commission new works for the instrument, and create a library of living harpsichord music. Sylvia Marlowe, harpsichordist and member of the Mannes College faculty, is musical director.

Auditions for scholarships for the study of the harpsichord, to be awarded by the recently formed Harpsichord Music Society, Inc., will be held at 11 a.m., Sept. 23, in the Concert Hall of The Mannes College of Music.

Opera Workshop In Scenic Experiments

Lenox, Mass.—Boris Goldovsky, head of the opera department of the Berkshire Music Center at Tanglewood, inaugurated on July 15, an entirely new plan for the department. For a four-week period, ending at the close of the Tanglewood season Aug. 11, the program provided a workshop for stage directors,

singers, and conductors. It also included experimentation for the development of a new kind of scenery made out of such materials as light metals, plastics, and dacron.

Music Educators List Convention Dates

The dates and convention cities for the next three biennial conventions of the Music Educators National Conference are March 21-25, 1958—Los Angeles, Calif.; March 18-23, 1960—Atlantic City, N. J.; March 30-April 4, 1962—Chicago, Ill.

The MENC State Presidents National Assembly will convene, in each instance, two days in advance of the dates above given.

Organ Institute Adds Summer Festival

Andover, Mass.—The Organ Institute, offering individual lessons and

master classes, is holding its tenth anniversary summer session July 15-Aug. 24. In commemoration of the institute's anniversary, the summer session will be concluded by an Organ Festival Week in which there will be concerts every afternoon and evening. The organ concerts will be given by outstanding artists who have attended the Organ Institute during the first ten years.

MacDowell Colony Celebrates Founding

Peterborough, N. H.—In commemoration of the 50th anniversary of the founding of the MacDowell Colony, a program was held here on Aug. 10. The ceremonies began with the dedication of a new bronze plaque at the graves of Edward and Marian MacDowell. Russell Lynes was moderator for a panel discussion entitled "Who Do You Work For?". Panel members were Ben Shahn, Virgil Thomson, and Robert Penn Warren.

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Letters to the Editor

"Marshall Plan"

To the Editor:

May I thank you personally, and on behalf of all of AGMA, for the excellent coverage which your July issue gave to the 20th Anniversary celebration of AGMA. Appearing as it does in one of the most influential journals of the musical world in America, it will have a tremendous effect upon the public's understanding of the problems AGMA and its membership face.

I'm particularly pleased with your editorial endorsement of the "Marshall Plan" for American Artists. AGMA hopes to issue a resume of all the panel discussions and distribute it as widely as possible. Thus, we hope to have these ideas reach a large section of the American public interested in music and thereby stimulate both discussion, as well as action, for this type of assistance by our government.

Hy Faine
National Executive Secretary
American Guild of Musical Artists
New York, N. Y.

Electronics

To the Editor:

This is to express our deep appreciation for the very challenging and engaging article by H. H. Stuckenschmidt entitled "New World of Electronic Music Evokes Admiration and Fear". We consider ourselves fortunate indeed in having somewhat unexpectedly happened across it in MUSICAL AMERICA.

We found it refreshing and provocative and by all means timely. This article clearly accomplishes what we believe is filling a great need, namely, comprehensively and with great enlightenment relating music to electronics and vice versa. In this age of world electronics revolution, where almost everything must be science-oriented since it has invaded almost every realm of our lives, writers so eminently qualified as Mr. Stuckenschmidt can help us appreciate our new technology in spite of its complexities. May he be encouraged to continue to serve us so forcefully.

H. B. Behrendt
San Antonio, Texas

Carmel Festival

(Continued from page 14)

val, set especially into relief by the rich fare of earlier Baroque vocal music provided at previous concerts, was the "St. Matthew Passion" of Bach, somewhat abbreviated but not disastrously so. Mr. Salgo planned the performance along the composer's original lines; two choruses and two orchestras faced each other on the stage, bringing out the drama of Bach's conception in a way often overlooked in contemporary performances. The performance was vivid and intense; James Schwabacher's singing of the lines of the Evangelist will remain long in the memory of the Carmel audience, nor will Eva Gustavson's breathtaking performance of "Have mercy, O Lord" be soon forgotten.

For the first time in the history of the Bach Festival, the evening concerts were broadcast in their entirety via direct line by KPFA, an FM station in Berkeley whose coverage extends through most of Northern California. KPFA is a nonprofit non-

commercial station, and the broadcasts were made possible through the co-operation of the local Musician's Union, and of Dene Denny, co-founder with the late Hazel Watrous of the Bach Festival, without whose tireless and almost single-handed efforts these superlative concerts would never have been the success that they were. —Alan Rich

Bach Manuscripts Discovered in Archives

Winston-Salem, N. C.—Seven manuscripts of works composed by Johann Ernst Bach and Johann Christoph Friedrich Bach, a cousin and son, respectively, of Johann Sebastian Bach, have been discovered in the archives of the Moravian Music Foundation, here and in Bethlehem, Pa. Authenticity of the documents was verified by Karl Geiringer, professor of music history at Boston University. They were given their first modern per-

formances during the fourth Early American Moravian Music Festival at Moravian College in Bethlehem, Pa., June 22-30.

Ethics (Editorial)

(Continued from page 4)

in the community; in which the separation of conductor and orchestra may be handled with dignity and surrounded by amenities which help strengthen the whole organization.

Seldom are there crises of such moment as to justify the nonprofessional, abrupt methods all too often used by boards in terminating conductors' contracts. Nothing is gained. Much is lost, and the element of brutality to a professional artist may be introduced.

Symphony orchestras are concerned with experiences of great beauty, with that which is of the heart and soul. In our opinion, at least some of this substance should carry over into an orchestra's dealings with its personnel—both volunteer and paid personnel!

In the news 20 years ago

Among summer-concert personalities are five pianists at Robin Hood Dell. From the left: Harold Bauer, Rudolph Ganz, George Copeland, and Jose Iturbi. At the piano is Jose Echaniz



Breaking all previous records of attendance at the Lewisohn Stadium, the crowd that gathered for the Gershwin memorial program (Gershwin died on July 11) on Aug. 9 numbered 20,223 by official count. Designed as a tribute to the memory of "America's most beloved and popular composer, who has been so intimately associated with the Stadium concerts", as Mr. Charles S. Guggenheim, chairman of the concerts, stated in a brief intermission speech, the event found the mammoth audience more in jubilee than in requiem spirit.

The Salzburg Festival begins a brilliant season on July 24 with "Fidelio". The opera is conducted by Arturo Toscanini, and in the cast are Lotte Lehmann, as Leonora; Helge Roswaenge, as Florestan; Alexander Kipnis, as Rocco; and Harriet Henders, as Marzelline. On July 26 Toscanini conducts "Falstaff" with Mario Stabile in the title role and Franca Somigli as Alice. Of the performance Toscanini said: "What a pity that Verdi never lived to witness

such a performance of 'Falstaff'". Toscanini also conducts "The Magic Flute"; and Bruno Walter, "The Marriage of Figaro" and "Euryanthe".

Carl Orff's "Carmina Burana" receives its premiere by the Frankfurt Opera during the 68th festival of the German Tonkunstler Verein, in June. Of the scenic cantata: "If not freighted with far-reaching fame for Orff, the work was nevertheless exceedingly interesting . . . and it has the gift of life and melody in abundance."

Five of Wagner's music dramas, including the "Ring" cycle and "Tristan und Isolde", are given in condensed concert form at Lewisohn Stadium on five evenings. Fritz Reiner is the conductor and the soloists include Florence Easton (Bruennhilde), Goeta Ljungberg (Sieglind), Paul Althouse (Siegfried and Siegmund).

Gabriel Pierné dies at the age of 73 at his home near Morlaix, Brittany.

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July Nights at N. Y. Stadium

Slenczynska Is Soloist

July 1.—Since a chilly wind was playing havoc with the Stadium's acoustics as well as the audience's comfort, Albert Fracht, the conductor making his Stadium debut, and Ruth Slenczynska, the evening's soloist, were not heard under the most happy circumstances. Nevertheless, if the weather was not comfortable, the music-making (an all-Rachmaninoff program) was, and Miss Slenczynska offered some fine piano playing.

Heard in two works—the Rhapsody on a Theme of Paganini and the Second Piano Concerto—the young lady clearly knew what the music was about (Miss Slenczynska was a pupil of Rachmaninoff). Though one could not always agree with some of her phrasing, particularly in the lyrical, songful moments of the rhapsody, she performed with rhythmic intensity and momentum, technical security, and spontaneity. Due to the acoustical conditions (occasionally when the wind blew, the music was nearly inaudible), it is difficult to comment upon her tonal resources, but she seemed to possess a wide dynamic range.

The purely orchestral portion of the program, devoted to the Second Symphony and the "Vocalise", was not as effective. Mr. Fracht, who is conductor of the Charleston (S. C.) Symphony, was obviously a sensitive and capable conductor, and he handled the orchestral balances well. However, the symphony, which is difficult to unify, sounded as a series of segments, mainly because the transitions did not flow smoothly and tempos tended to drag. —F. M., Jr.

Lipton Sings Alto Rhapsody

July 3.—Approximately 5,000 persons attended the Lewisohn Stadium to hear an all-Brahms program under the direction of Albert Fracht. Martha Lipton, mezzo-soprano, assisted by 20 members of the American Concert Choir, was soloist in the "Alto Rhapsody". The timbre of her voice was well suited to the work, and she sang it with feeling, understanding, and control. She sang two encores, Brahms's "Der Schmied" and "Wieneglied", with equal warmth and communication. The orchestra offered the "Academic Festival Overture" and the Symphony No. 1, in C minor. Mr. Fracht, conducting the last of his three Stadium concerts, gave these works proficient although not very evocative readings. —P. C. I.

Carola Goya and Matteo are congratulated by Mrs. E. Vail Watson, chairman of the executive committee of The Beacon, New York Civic Music Association, after a recent concert in Ogdensburg, N.Y. Left to right: Raymond Sachse, accompanist; Mrs. Watson; the two dancers; James F. Browning, regional director of Civic



Smallens Conducts Gershwin

July 4.—The 26th all-Gershwin concert was something of an unofficial memorial event, taking place one week less than 20 years after the composer's death. Eugene List was the completely satisfying soloist in the Concerto in F and "Rhapsody in Blue". His pianism was distinguished for its lovely tone quality as well as for its mastery of style and technique.

The effective soloists in excerpts from "Porgy and Bess" were Camilla Williams, soprano, and Lawrence Winters, baritone. Miss Williams utilized her brilliant, flexible voice to excellent advantage, and Mr. Winters' virile, rich tones were only slightly less accurate and forceful. The orchestral performances, which included "An American in Paris" and "Strike Up the Band", had plenty of color and rhythmic verve. They upheld the standards one has come to expect as a matter of course from a conductor as closely identified over the years with Gershwin's music as Alexander Smallens. Only bursts of firecrackers, both without and within (two were tossed over the walls into the Stadium area), and a few near-flying airplanes, occasionally interfered with what was otherwise an enjoyable evening. —D. B.

Villa-Lobos Honored

July 8.—The 70-year-old Brazilian composer, Heitor Villa-Lobos, was honored by the Stadium series with a program largely devoted to his works and conducted by the composer himself. The concert, fortunately, was a relatively brief one for the audience was subjected from time to time during the evening by light showers.

The program began with the first United States performance of Villa-Lobos' Preludio Sinfónico from the opera "Izart", presumably an early work, which sounded in its crude way not too far removed from Mascagni. Alberto Ginastera's "Overture to the Creole 'Faust'", which followed, is an ingenious comment on the "Faust" of Gounod, with some reference to its themes.

Aldo Parrot, a fellow Brazilian, was soloist in the Fantasy for Cello and Orchestra, in the first New York performance of the work in its orchestral dress. Mr. Parrot had already played the work with piano in New York. A flavorsome, well-written work, its content was hard to judge from the Stadium performance because of the acoustics. Mr. Par-

sot's role was amplified at the expense of the orchestra; delicate coloristic effects in the scoring, extreme high and low ranges of the orchestra, frequently used by the composer, were inaudible. In any case, Mr. Parrot's playing, considering the rainy weather, was remarkable in the certainty and agility of his fingers.

Bidu Sayao appeared after the intermission to sing the "Bachianas Brasileiras No. 5", with which she has long been associated and which is one of Villa-Lobos' most popular works. Mr. Parrot returned to play the solo cello. The soprano had lost none of her artistry, and it was a genuine pleasure to hear her sing so enchantingly this lovely work, as well as several other Brazilian songs, composed or arranged by Villa-Lobos.

Through the whole program, the composer conducted his music capably and lovingly, to the satisfaction of his loyal audience. —R. A. E.

Stern in Brahms Program

July 11.—The second all-Brahms program to be presented at the Lewisohn Stadium attracted an approximate 9,000 listeners. The Stadium orchestra, under the direction of Alexander Smallens, offered sound and tasteful performances of the "Tragic" Overture and the Symphony No. 3, in F major. Soloist in the Violin Concerto was Isaac Stern, whose adept and sensitive playing was commensurate with his reputation as an artist. His tone was enormous, full, and beautiful, and his concept of the concerto was on a grand scale. An appreciative and responsive audience was rewarded with the last movement of Mendelssohn's E minor Violin Concerto as an encore. —P. C. I.

"Aida" in Concert Form

July 14.—A concert version of Verdi's "Aida" was presented under Thomas Scherman's direction, having been canceled the previous evening on account of wet grounds. The soloists were Gloria Davy, in the title role, and Barry Morell, as Radames, both making their Lewisohn Stadium debuts; Elena Nikolaidi, as Amneris; and Frank Guerrera, as Amonasro.

Miss Davy revealed a warm voice which she could color beautifully. Even as early in the opera as in "Ritorna vincitor" her control was often magnificent, including the ability to sustain a strikingly lovely pianissimo. A little forcing at times and a vibrato that tended to become too pronounced were mostly overcome later. All in all, Miss Davy's singing was very compelling, and intelligent as well. Miss Nikolaidi's tone was at its peak of richness and loveliness. After some initial vocal inertia and slight tremulosity had passed, her interpretation was flawless.

Mr. Morell was in excellent voice. His well-focused, exciting singing in "Celeste Aida" was not without some strain at times, however, and the tenor did not regain quite the same degree of effectiveness until the final act. Mr. Guerrera achieved spirited and broad expression on the whole, though his tone tended to be amorphous and a little tremulous at times. Mr. Scherman conducted a well-paced, viable performance with a sure hand. —D. B.

Lympany and Fuchs Heard

July 15.—Thomas Scherman conducted an all-Beethoven program, with Moura Lympany making her Stadium debut in the "Emperor" Concerto, and with Joseph Fuchs soloist in the Violin Concerto.

Miss Lympany's performance was exquisite. Her touch was at once

sparkling, graceful and firm. Phrasing of a high degree of sensitivity, and shadings of wonderful delicacy reached their culmination in her playing of the Adagio. One lost sight of her technical mastery in the presence of such a well-proportioned, powerful and broadly expressive interpretation.

In the Violin Concerto, Mr. Fuchs played with accurate, sweet tone—particularly ingratiating in the slow movement. It was a straightforward interpretation with a touch of grandeur at times.

Mr. Sherman and the orchestra gave the soloists good support, but it was no easy task in this outdoor setting to balance the amplified solo violin with the orchestra, and the results were not always ideal. The concert began with a performance of the Symphony No. 8. The tempo of the first movement was taken too slowly, and other movements sounded dry and mechanically paced. Mr. Scherman's control, though able and thorough in other respects, did not provide a worthy substitute for the dynamic quality. —D. B.

Ethel Colt, Sebastian Appear

July 17.—Ethel Barrymore Colt, soprano, and John Sebastian, harpist virtuoso, appeared as soloists with the Stadium Symphony, conducted by Thomas Scherman, in a genial program as the summer season has offered, and one that seemed just right for the vast outdoor arena, where music has to compete with air-

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planes, automobile horns, children shouting, and the vagaries of an amplification system.

The program avoided the hackneyed until the end, when Rimsky-Korsakoff's "Capriccio Espagnol" closed the program in a festive fashion. It opened with Dohnanyi's Suite for Orchestra in F sharp minor, Op. 19, whose extravert tunes and brilliant, transparent scoring made its points effectively without taxing the mind.

There followed the New York premiere of Alexander Tcherepnin's Concerto for Harmonica and Orchestra, superbly played by Mr. Sebastian. The work is immediately attractive and should enjoy audience popularity, for it is a nonproblematic work in a largely romantic style that is sentimental without being maudlin. It is an effective vehicle for the soloist and the orchestra's portion gives him highly colorful support. Recalled repeatedly by the audience, Mr. Sebastian added an encore of his own devising, an unaccompanied piece in Spanish-dance rhythms.

Miss Colt sang a group that she called "Three Variations on Themes from Shakespeare", which included "O quante volte", from Bellini's "The Capulets and the Montagues"; "Falstaff's Letter", from Nicolai's "The Merry Wives of Windsor"; and the Sleepwalking Scene, from Bloch's "Macbeth". The soprano had presented this group in her successful spring recital at Town Hall downtown. While some of the subtleties of her singing were lost in the Stadium, her marked ability to differentiate the styles of the three arias was readily apparent. Her voice was particularly appealing in the lovely Bellini work, but she was equally effective in the bright Nicolai excerpt; and she projected the somnolent, haunted mood of the Bloch with a dramatic skill that was devoid of trickery.

Mr. Scherman conducted with a sure hand throughout the evening. Considering the refreshing nature of the program and the high quality of the soloists, it was a pity that the threat of rain just before the concert kept the size of the audience down.

—R. A. E.

Italian Night

July 20.—The 12th annual Italian Night at the Stadium drew an audience of 13,500 on a cloudless, breezless evening. There were four soloists; Eileen Farrell and Beverly Sills, sopranos; Jan Peerce, tenor; and Richard Torigi, baritone. Leading the Stadium Symphony was Alfredo Antonini.

Familiar operatic excerpts, such as "Vesti la giubba" from "Pagliacci" sung by Mr. Peerce, were surrounded by less well-known music, the Intermezzo from Puccini's rarely heard "Le Villi" and the noisy "Epiphany" section of Respighi's "Feste Romane", both energetically played by the orchestra.

In his Stadium debut, Richard Torigi displayed a strong voice and pleasing personality in the "Largo al factotum" from "Il Barbiere di Siviglia", and in a duet from Verdi's "La Forza del Destino" with Mr. Peerce; "Solenne in quest' ora".

The evening's most rewarding singing was done by Miss Farrell. With the soprano's superb vocal resources, such taxing arias as Bellini's "Casta Diva" and Verdi's "Ernani, involami" were unfolded with all the intensity and expressiveness required. She was given ovations during both halves of the program.

A pretty young singer with an ex-

ceptionally versatile voice, Beverly Sills made a very favorable impression in a Rossini aria and in Bellini's "Come per me sereno" from "La Sonnambula". A quartet from "La Bohème" and the Love Duet from Act I of "Madama Butterfly", sung by Mr. Peerce and Miss Farrell, closed the program.

—W. L.

Allers Leads Two Programs

July 25.—Marais and Miranda, balladeers, were the soloists on the Stadium's first "Folk Music Festival" program. Although the talents of these two artists are better suited to a more intimate surrounding than the Lewisohn Stadium provides, the audience of 7,000 were offered an entertaining evening.

Excellent musicians and charming personalities, they presented a program consisting of South African, French, Flemish, and American folk songs, and Mr. Marais's "Africana Suite" for Alan Paton's play "Too Late the Phalarope". As a concert piece, the suite lacked integration and unity, but musically it was imaginative, charming, evocative, and extremely tasteful. For their encores they offered a Flemish and two South African folk songs, including "Sugar Bush".

The Stadium orchestra, under the direction of Franz Allers, performed Creston's "Dance Overture", Malcolm Arnold's Four English Dances, dances from Falla's "The Three-Cornered Hat", and the Polka and Fugue from Weinberger's "Schwanda". Mr. Allers conducted with control and taste. In the Falla dances, however, one despaired a more imaginative reading.

The orchestra accompanied the singers throughout the evening. Though Mr. Marais's guitar would have been more effective than some of the superfluous accompaniments, a performer could not have desired a more masterly and more sympathetic accompanist than Mr. Allers.

On Saturday, July 27, Mr. Allers lead the Stadium orchestra in a program entitled "From 'Perichole' To 'My Fair Lady'". Soloists were Laurel Hurley, soprano; Martial Singer, baritone; and Frank Porretta, tenor. Approximately 10,000 gathered to hear the program, the first half of which was devoted to the music of Offenbach, presenting his Overture "La Belle Helene", excerpts from the Metropolitan Opera version of "La Perichole", and scenes from "Les Contes d'Hoffmann". The second half of the program offered selections from the Lerner-Loewe musical comedies "Brigadoon", "Paint Your Wagon", and "My Fair Lady".

—P. C. I.

Rudolf Conducts "Carmen"

July 22.—A concert version of "Carmen" at the Stadium brought a familiar cast, with all the singers and the conductor coming from the Metropolitan Opera. Risé Stevens sang the title role; Richard Tucker, the Don José; Robert McFerrin, the Escamillo; and Laurel Hurley doubled as Micaëla and Frasquita. In other roles were Helen Vanni, as Mercedes; Charles Anthony, as Remendado; Cavlin Marsh, as Dancaire and Morales; and Louis Sgarro, as Zuniga. Max Rudolf conducted.

Unlike the version of "Aida" at the Stadium several days ago, "Carmen" was heard with only minor cuts, and there was a chorus, the excellent American Concert Choir, trained by Margaret Hillis.

Miss Stevens, in a brilliant, billowing red gown, gave an unusually fine vocal performance. Her final scene

with Richard Tucker was loudly cheered. Miss Hurley was an appealing Micaela, and Mr. McFerrin, in his Stadium debut, made the most of his "Toreador Song". Also heard for the first time in the outdoor series were Miss Vanni, Mr. Anthony, and Mr. Marsh.

A threat of rain throughout the early evening held attendance to 10,000. While "Carmen" is always more exciting to see staged rather than just sung, the Stadium rendition had the merit of consistently good singing.

—W. L.

Other Concerts

Albert Fracht conducted the Stadium orchestra in an all-orchestral program on July 2. In addition to works by Dvorak, Wagner, and Rimsky-Korsakoff, he conducted the first New York performance of Franz Waxman's Sinfonietta for String Orchestra and Timpani.

On July 7, the Stadium's second annual Jazz Jamboree, with Louis Armstrong and his All-Stars, Erroll Garner and his Trio, and George Shearing and his Quintet, attracted a capacity audience of 21,000.

Michael Rosenker, concertmaster of the Stadium orchestra, was soloist in the Tchaikovsky Violin Concerto on July 9. The second soloist of the evening was Joel Rosen, who performed Mendelssohn's Piano Concerto No. 2, in D minor. Alexander Smellens, conductor of the evening, opened the program with Dvorak's "Carnival" Overture.

The Stadium's annual Photographers' Night took place on July 10. Harold Cone was soloist in Beethoven's Piano Concerto No. 1, in C, and the orchestra was under the direction of Mr. Smallens.

Stanley Drucker, a member of the Stadium orchestra, was soloist in Mozart's Clarinet Concerto in A major (K. 622), on July 16. The orchestra, under the direction of Thomas Scherman, devoted the rest of the evening to works by Dvorak.

On July 19, Jose Greco and his company of Spanish dancers drew an audience of 15,500. The Stadium orchestra was under the direction of Alfredo Antonini; and Miguel Garcia

and Manuel Hidalgo, guitarists, provided additional musical accompaniment on stage.

On July 23, Max Rudolf conducted the Stadium Symphony in an all-orchestral program. Mr. Rudolf doubled as conductor and pianist in the opening work, Handel's Concerto Grosso in G minor, Op. 6, No. 6. Also heard were Schubert's Symphony No. 5, in B flat, Wagner's "Siegfried Idyll" and the Preludes to Acts I and III of "Lohengrin", and Richard Strauss's "Till Eulenspiegel".

Henri Deering, making his sixth appearance at the Lewisohn Stadium, was soloist on July 24 in the Schumann Piano Concerto. The orchestra, under the direction of Max Rudolf, performed Smetana's Overture to "The Bartered Bride", Mussorgsky's "Night on Bald Mountain", and Brahms's Symphony No. 2.

Redlands Holds 34th Summer Festival

Redlands, Calif. — The Redlands Community Music Association opened its 34th Summer Music Festival at Redlands Bowl on June 21. Among the events scheduled for the festival, which will run through Aug. 30, are Shakespeare's "A Midsummer Night's Dream", with Mendelssohn's score, July 2; the Vine St. Workshop Orchestra, July 5; John Charles Thomas Night, July 9; Lola Montes and her Spanish dancers, July 12; Camilla Wicks, violinist, July 16; Mozart's "Così fan tutte", July 19; Gilbert and Sullivan's "Pirates of Penzance", July 23 and 26; Ballet Celeste, Aug. 13; San Francisco Operatic Quartet, Aug. 16; Muriel Kerr, pianist, and Louis Sudler, baritone, Aug. 20; Johann Strauss's "Die Fledermaus", staged by Lotte Lehmann and conducted by Maurice Abravanel, Aug. 23; Nan Merriman, mezzo-soprano, Aug. 27; and Bizet's "Carmen" (in English), Aug. 30.

Morristown, N. J.—The Masterwork Chorus, David Randolph, conductor, will perform Handel's "Messiah" at the first concert of its 1957-58 season.

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